The "Teaching of English" Series

General Editor—SIR HENRY NEWBOLT

OUR LIVING LANGUAGE

No. 5

"We may seek merely to please; we may seek, having no higher gift, merely to gratify the idle nine days' curiosity of our contemporaries; or we may essay, however feebly, to instruct. In each of these we shall have to deal with that remarkable art of words which, because it is dialect of life, comes home so easily and powerfully to the minds of men; and since that is so, we contribute, in each of these branches, to build up the sum of sentiments and appreciations which goes by the name of Public Opinion or Public Feeling."

R. L. STEVENSON.

"Read not to contradict and confute: nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider."

BACON.

"For without doubte, *Grammatica* it selfe, is sooner and surer learned by examples of good authors, than by the naked rewles of *Grammarians*."

ASCHAM.

OUR LIVING LANGUAGE

A NEW GUIDE TO ENGLISH GRAMMAR

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THOMAS NELSON AND SONS, LTD.
LONDON AND EDINBURGH

First published May 1925

PRINTED IN GREAT BRITAIN AT
THE PRESS OF THE PUBLISHERS

TO

THE STUDENTS AND PUPILS

WHO HAVE HELPED TO TEACH US

PREFACE

ALTHOUGH this little book has been designed primarily for boys and girls, we venture to hope that some part of it may interest—and possibly entertain—adults also, including perhaps some who are specialists in other fields.

We are indebted to the Controller of H.M. Stationery Office for permission to quote largely from the two Reports BER and BES (*v.* Bibliography); and to the Association of Assistant Masters (together with the Cambridge University Press) for permission to make similar use of the Memorandum AMM.

We wish to express our sincere thanks to the friends who have helped us with encouragement or expert criticism :—to Mr. S. O. Andrew (Whitgift Grammar School, Croydon), Miss K. S. Block (Royal Holloway College), Professor L. M. Brandin (University of London), Professor R. W. Chambers (University of London), Miss D. F. Chetham-Strode (Grey Coat Hospital, Westminster), Dr. Morris Ginsberg (University of London), Mr. H. W. Liddle (Bedford Modern School), Mr. R. G. Routh (Bromsgrove School), Dr. C. J. Sisson (University of London), Miss B. M. Sparks (Cheltenham Ladies' College), Mr. H. G. Ward (Long Eaton County Secondary School), Professor A. Wolf (University of London); and especially to Professor W. J. Sedgefield (University of Manchester) and Mr. L. C. Wharton (Philological Society, London). Needless to say, they are in no way responsible for any errors or omissions.

J. H. G. G.
P. G.

UNIVERSITY COLLEGE, LONDON
1st May 1925

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INTRODUCTION

AN APOLOGY

ADDRESSED TO TEACHERS AND OTHER LOVERS OF ENGLISH LANGUAGE AND LITERATURE

" To write and speak correctly gives a grace, and gains a favourable attention to what one has to say ; and, since it is English that an English gentleman will have constant use of, that is the language he should chiefly cultivate." LOCKE, *Thoughts on Education.*

" But though putting the mind unprepared upon an unusual stress that may discourage or damp it for the future ought to be avoided, yet this must not run it, by an over great shyness of difficulties, into a lazy sauntering about ordinary and obvious things that demand no thought or application. This debases and enervates the understanding, makes it weak and unfit for labour."

LOCKE, *On the Conduct of the Understanding.*

A DEFENCE OF GRAMMAR

Our Aim.

The ideal behind this little book is the Humanist ideal, so admirably set forth in the Report entitled *The Teaching of English in England*.[1]

We believe, with the authors of that Report, that " a liberal education implies the freeing of the human reason and the development of the full powers of both body and mind ;[2] and that this ideal is not applicable solely to certain restricted ranks and classes, but to all classes ;[3] in short, that our aim should be " to train generally all who are born men to all which is human." [4]

The question, then, before us is : " What part is grammar to play towards the attainment of these ideals ? "

[1] *The Teaching of English in England*, being the Report of the Departmental Committee appointed by the President of the Board of Education to inquire into the Position of English in the Educational System of England. London 1921, His Majesty's Stationery Office. (Quoted hereafter under the abbreviated title BER.)

[2] BER, § 22. [3] BER, §§ 42, 55, and 60 ; *cf.* Kenyon ESH, p. 5.

[4] BER, § 48 ; *cf.* Sampson TE, pp. xi.–xviii.

The Treatment of Grammar in Schools.

Before considering the above question we may propound another : " What part does English Grammar as taught at present in the schools actually play ? "

To this question the Report itself gives the answer by implication : " Speaking generally, little, if any."

The fault, however, does not lie with the individual teacher, but with the past apathy of educational authorities towards the subject.[1]

Accordingly, on the one hand, a school of thought has persisted, which, oblivious of the fact that the cleft between the modern and the old knowledge of grammar is as great as that between astrology and astronomy, or between alchemy and chemistry, still continues to distort the phenomena of English in vain endeavour to force them into the mould of other languages, and by inventing similarities which do not exist, checks the pupil's natural instinct to observe the far more important dissimilarities which do exist. This is the school of thought that issues " rules," in accordance with which the wretched pupil, without any clear idea of what the whole business is about, must thrust one word into Column A, another into Column B.

It is the well-meaning but mis-directed efforts of this school that have fed some of our children with " information which they had not time to think about " ;[2] encouraged others " to subdue their critical and reasoning faculties, and to rely with blind credulity upon the dogmatic assertions of those about them " ;[3] produced among all of them a natural and healthy revulsion from their " grammatical " studies ; and " led many teachers to throw grammar entirely overboard." [4]

On the other hand, we have teachers who, rightly reacting to the absurdities of " the good old methods," and fully alive to the utter destruction of the old dogmas, through the valuable researches of scientific grammarians such as Sweet, Wyld, and Jespersen (to name only some of the most famous in the English-speaking world), have hitherto in the main confined their attention to only a part of the knowledge which the great modern gram-

[1] *Cf.* AMM, p. vii. [2] BER, § 73. [3] BER, § 107. [4] BER, § 53.

marians have won for us—that is to say, to the accurate observation of the *external* facts and phenomena of grammar ; have thus tended to restrict grammar to the study of words apart from their natural context, and of forms *apart from the thoughts behind them*, and thus divorcing grammar from literature and thought, have made it " tedious for the Master, hard for the Scholer, colde and vncumfortable for them bothe."

" En fait, si l'on oublie presque toujours que le langage est fait pour exprimer ce que nous pensons, cet oubli s'explique par la difficulté des recherches fondées sur cette vérité. Cette correspondance du langage et de la pensée n'est révélée directement ni par la parole ni par l'écriture. Elle ne peut éclater que par **l'observation simultanée de la pensée et de son expression,** et cela n'est possible que par la réflexion intérieure." [1]

And so " The fact that grammar has been abused in the past . . . does not detract from its value if rightly used." [2]

The Rôle of Grammar in Education.

We may now return to our first question: " What part is grammar to play towards the attainment of the Humanistic ideal, and that not as an ideal for some of our fellow-countrymen, but for all ? "

We firmly believe, with the authors of the Report, that to English-speaking boys and girls, the English language is " the very stuff and process of thought " ; [3] that one of the chief aims of every school in English-speaking lands should be " to train up scholars so that they may be able to express their minds purely and readily in our own tongue." [4]

Further that, as Ascham says, " all languages, both learned and mother tonges, be gotten, and gotten onelie by Imitation," and " if ye would speake as the best and wisest do, ye must be conversant where the best and wisest are " ; and accordingly that passages from good writers, read aloud by the teacher, and ruminated upon by the pupil, are the best aids to the acquisition of " *clear thinking* and *clear self-expression* in the mother-

[1] Bally SF, p. 4.
[2] AMM, p. 6.
[3] BER, § 57 ; *cf.* Kenyon ESH, p. 25.
[4] BER, § 29.

tongue." [1] And for this reason we have in this little book provided copious quotations which shall not serve merely as illustrations to our points of grammar, but shall introduce the pupil to some of the wealth of English literature and thought.

But further, we hold with Ascham that " Learning teacheth more in one yeare than experience in twentie " ; in other words, that theory must be taught side by side with practice, and that without this theory " it is hardly possible to promote clear thought about the purpose and structure of language, or to expect clear expression." [2]

And yet further, we hold that every child's mind can profit by the acquisition of " a knowledge that the manifold of his experience can be reduced to order, can be classified and generalized." [3]

If these beliefs are true, then it follows that some guidance to the understanding, not only of the meaning of English vocables, but also of **the shades of meaning behind the grammatical phenomena of English,** is required by all English pupils, without respect of age or rank.[4]

It was with the hope of helping in such guidance that we have written this book, which is the outcome of many years of close study of linguistic and grammatical research, and of not a few years of experiment in the classroom with the results of that research.

Whatever are the shortcomings of our work—and we ourselves know full well that they are many—we have made an honest attempt to set forth the fundamental facts of the structure of our English tongue in the light of that reconstruction [5] of grammatical opinion which has been brought about by the evolution of the modern science of language.

[1] BER, § 41. [2] AMM, p. 5 ; *cf.* Brackenbury TG, pp. 4 and 5; *cf.* Sampson TE, p. xvii. [3] Andrew TG, p. 18.

[4] " The idea of particular, exceptional people pursuing learning has been familiar to the whole world for scores of centuries ; but the idea of preparing the minds of whole classes or communities for co-operation and common action by a training in common ideas is a comparatively new one. And that is the gigantic task to which you, and, I may add, we, are all committed."—The Prime Minister in his Speech to the London Branch of the National Union of Teachers, Nov. 28, 1924.

[5] *Cf.* BES, § 26 ; Bracken TE, p. 128 ; Mawer, *The Problem of Grammar.*

Grammar and Effort.

It is obvious that the study of grammar as we conceive it—that is to say, the study of the forms and ordering of words **in close conjunction with observation of the shades of thought and feeling which those words and forms and orderings signify**[1]—demands the application of the pupil's thinking powers rather than of his gift of memory. But, although we strongly deprecate "the treatment of grammar purely as a sort of mental gymnastic,"[2] we realize "that so-called knowledge is not knowledge if the thinking powers are not applied to it."[3] Nor is the exercise of his thinking powers beyond the ability of the pupil, however young he be. Requisite is only that the teacher do not overload the young digestion with too large a ration, and that he make plain to the pupil the bearing of effort on life and reality.

If a beginner be slow in solving some of the problems we have set him, let the teacher encourage him in accordance with the wise counsel of Roger Ascham. If some of the questions we have posed do not admit of a categorical answer, it was for that very reason that we have set them; for a realization of the limits of categories and of the incompleteness of human knowledge cannot, we venture to think, be taught too early.

Again, if in our attempt to bring hard thought within the reach even of simple minds, we have perforce often employed long and hard words, we have thereby given boys and girls opportunity of acquiring some knowledge of the value of dictionaries[4] and some practice in their use. When teacher, grammar, and dictionary together have given him a ration of knowledge, the pupil may be encouraged to think about it, and to talk about it, and by his own efforts in constructing written sentences to put it to the test.[5] And besides, in the words of Locke, "Nobody knows the strength of his mind, the force of steady and regular application, till he has tried."

[1] See De Saussure CLG, *passim.*
[2] AMM, p. 10.
[3] BER, § 74; *cf.* Bracken TE, *passim.*
[4] *Cf.* Gordon Browne, *Lectures*, p. 11; Sampson EE, p. 75.
[5] See BER, BES, AMM, *passim.*

THE TERMINOLOGY OF GRAMMAR

It is necessary to define our attitude towards another Report, that *On the Terminology of Grammar*, made some years since by the Joint Committee on Grammatical Terminology, and re-issued in revised form fourteen years ago.

Fully recognizing the value of the attempt made in this Report to secure greater consistency in the use of grammatical terms in English schools, we have not wantonly rejected any of the many recommendations that are still in accordance with modern linguistic knowledge.

A general statement of our reasons for not accepting the whole Report without reservations will be found in the publications of the English Association.[1]

In cases where we have felt compelled to depart from the terms or the doctrines set forth in the *Report on Grammatical Terminology*, we have endeavoured to make the reason plain. After all, the grammarian's aim is that of every other scientific worker : " the search for truth based on evidence rather than on authority." [2]

In several places we have given alternative terms in addition to those we have chosen to employ ; for obviously we could not arrogate to ourselves either the right or the ability to decide which term is best suited to the needs of the teaching profession ; rather we have had the more modest aim of guiding the pupil to observe and to weigh *things*, leaving others of wider experience to decide on the *labels*.

THE PLACE OF THIS BOOK IN THE SCHOOL CURRICULUM

The Age of the Pupil.

This book is intended to be placed in the hands of English-speaking boys and girls of from fourteen to sixteen, by which age a real interest in abstract ideas and logical processes is normally manifest.

In the case of specially intelligent children, the age may be considerably lowered. Indeed, some of the more difficult tests in our book, which baffled older boys whose

[1] Pamphlet No. 56, *The Problem of Grammar*, p. 6.
[2] *Cit.* Kenyon ESH, p. 11.

minds had been warped by a study of over-rigid grammatical "rules," have been submitted to younger children of average intelligence and solved without excess of effort.

As the authors of the Departmental Committee Report have said, the child naturally takes a lively interest in everything around him.[1] But of all the things around him, **the living language** is one of the few that is ever-present. If he is encouraged to see it as a living language, and not as a mysterious hotch-potch of incomprehensible forms and rules, he will take a real interest in observing the expression of his own thoughts in words, and even in the grammatical ordering of words.

The normal child of from ten to twelve is more quick-witted than are most adults, and is quite capable of appreciating nearly all the varying modes of expression of fine shades of meaning *in his own language*. Even abstract ideas are not beyond his grasp, especially if these ideas are developed from concrete instances, given by text-book or teacher, or collected by the child himself.[2] We trust, therefore, that a great part of our book may be used by teachers in oral instruction to younger children.

"Pure Grammar."

It is hoped, therefore, that our book, in the hands of the teacher, will furnish a selection of material for that instruction in "pure grammar" and "the fundamental laws which govern the expression of their (namely, the pupils') thought";[3] in other words, for that "concentration on the vital and essential points of grammar . . . without which neither the structure of sentences nor the functions of words can be apprehended."[4] This instruction is, in the judgment of competent authorities,[5] essential to boys and girls who are to learn foreign languages; it must surely be at least equally essential to such as are unlikely to have that privilege. The Report advocates its introduction in the higher classes of the elementary school;[6] but we fail to see why it should be restricted to these "higher" classes; for, in the words of

[1] BER, § 99. [2] BES, § 25. [3] BER, § 264. [4] AMM, p. 6.
[5] *Cf.* BER, § 265; Andrew TG, pp. 16–19; AMM, pp. 5–6.
[6] BER, § 265.

Mr. H. G. Wells, " The first and chief duty of the Elementary School is to give its pupils speech—to make them articulate and civilized human beings, able to communicate themselves in speech and writing, and able to receive the communications of others." [1]

Obviously, one of the first steps towards the knowledge of " pure grammar " must be an understanding of such fundamental ideas as those signified by the words Sentence, Subject, Predicate, words which flow from the pen of every writer of a school grammar, but which few, if any, have attempted to do more than vaguely define.

That, however, this so-called " pure grammar " cannot be entirely dissociated from instruction in the grammatical phenomena of English, and of such other languages as form part of the school curriculum, has been shown clearly enough elsewhere.[2]

English Grammar as a Basis for the Study of Foreign Languages.

There can be no dispute that the position of grammar " in the curriculum is justified because it is the essential ground-work of all linguistic study " ; [3] and that " the elements of grammar should be taught through English before another language is attempted." [4] But that it would be possible, even if desirable, to restrict these elements of grammar to " a knowledge of what is common in all languages " [5] is open to question. We think, however, that by " all languages " the authors of the Report had in mind the five languages commonly taught in English schools ; and the recommendation would seem to have been so interpreted by other teachers.[6] " There are certain facts which are true of all languages (from the context it is clear that Professor Wyld had the five school languages chiefly in mind). We can readily observe them in our own language, and understand the reason of them when it is explained to us. If we have a clear notion of these things in English, we shall not be puzzled when we

[1] H. G. Wells, *Mankind in the Making* (*cit.* Browne, *Lectures*), p. 12 ; *cf.* Sampson EE, p. 48.
[2] Andrew TG, p. 23 ; BES, § 24.
[3] BER, § 257. [4] BER, § 99.
[5] BER, § 99. [6] *Cf.* AMM, p. 6 ; Andrew TG, pp. 16–19.

come across similar occurrences in Latin, or Greek, or French, or German." [1]

To this clear and authoritative statement from our most distinguished grammarian we venture to add that if our basis of study has been wide enough there will also be a great number of *dissimilar* occurrences which will not puzzle us. The preparation of the pupil, *without his being conscious of it*, for dealing with some of the most striking dissimilarities as well as similarities which he will meet in passing from English to another language, has not been lost sight of in our statement and our illustrations of the English grammatical phenomena which are the chief concern of the present work.

THE SCOPE OF OUR WORK

The Fundamentals of Grammar.

A critic may well point out many flaws and omissions in our treatment of our subject. We should desire, however, to make plain that we have not set out to cover the whole ground of English Grammar, and that for more than one reason.

In the first place, we had no desire to write a book of a thousand pages. In the second place, we were of opinion that we could best serve the interests of teachers and pupils by concentrating on those problems of grammar which seem to be fundamental. The solution of many of these is accessible only in the works of specialists, and the solution of a few of them is based on our own unpublished researches.

It is perhaps unnecessary to add that we shall welcome criticism from teachers and others, and especially criticism of such omissions of essentials as must certainly have occurred in a book that aims at presenting grammatical phenomena largely in a new way, and arranged in accordance with a scheme which is to some extent novel in grammatical teaching. And although our book has been so framed as to present the fundamentals of grammar in such a way that they may serve the needs of those who are privileged to receive training in other languages, and

[1] BER, § 256.

equipment for that study of the Classics [1] which we personally should wish to see recognized as the birthright of every English child that has the mental capacity to inherit it,[2] we would desire to express our most emphatic conviction that the grammatical training of the less intelligent, or the less fortunate, and that of the more intelligent, or the more fortunate, should, however differing in degree, be based on **one and the same** fundamental principle of the study of words and of the ordering of words in close connexion with the meanings which lie behind these words and orderings.

One half of this principle, namely, the study of vocabulary and of the selection of the right word, is already generally accepted ; [3] but we could wish that the importance of the study of " the function of a word as determined by its position " in the sentence,[4] and the value of " that understanding of the spirit of the language which will enable [the learners] to appreciate the exact shade of meaning of a phrase which they see or hear used, or to find the necessary expression for a thought which they wish to utter," [5] were more generally and more strongly emphasized by educationalists.

Grammar and Style.

Our chapters on Style make no claim to be regarded as a complete introduction to that most important branch of humane studies. All we have tried to show is that, since perfection of style depends not only upon the right choice of words, but also upon *the right ordering of words*, the study of style must be preceded, among other things, by conscious and accurate observation of grammatical constructions.[6]

[1] *Cf.* Kenyon ESH, p. 7.

[2] " We have to do our utmost to secure for the child what the gardener does for his plants—the best soil and the best exposure." " I said . . . some months ago that I wished to see secondary and University education brought within the reach of all children who were fitted to take advantage of them, and I stand by that." —The Prime Minister, Speech, Nov. 28, 1924.

[3] *Cf.* BES, § 36 ; H. G. Wells, *Mankind in the Making* (*cit.* Gordon Browne) ; Gordon Browne, *Lectures*, pp. 18 and 28.

[4] BES, § 34. [5] McKerrow, *English Grammar and Grammars*, p. 151.

[6] *Cf.* BES, § 37.

Etymology and Historical Grammar.

The right use of an occasional excursus by the teacher into Etymology and Historical Grammar has been set forth elsewhere.[1] Our book indicates many a starting point from which such excursus may be made. But we would desire to draw attention to the warning of De Saussure against confusion of the synchronic and the diachronic facts of language.[2]

Phonology, Vocabulary, and Composition.

We should like also to state in advance that we have of full purpose refrained from including set teaching on those very important subjects of linguistic training: Phonology, Vocabulary, and Composition.

The exercise of Composition, at the teacher's discretion, will enable the pupil to put to practical use the accurate habits of observing and thinking which grammar has inculcated.

The study of Vocabulary, and exercises thereon, are recognized by all teachers as an essential preliminary to the understanding and appreciation of English Literature. Our book touches on the inter-relation of vocabulary and grammatical phenomena. The equally important study of the differentiation of the meanings of words will be carried out in the main through practice in the right use of the dictionary; "In every subject the pupil must learn to get his material together, to take stock of it, to sift it, and to arrange it."[3] The humane study of words is no longer in need of an advocate;[4] **we take up arms in defence of the humane study of sentences.**

A thorough grounding in the Phonology and Phonetics of that only slightly elastic code of speech which constitutes "the King's English" should form the basis of all linguistic study; and it must, of course, be closely associated with the minute examination of every child's own speech. The pupils should be taught "to observe for themselves how sounds are produced and modified by the position of speech-organs, and should practise produc-

[1] BES, § 28. De Saussure CLG, pp. 114–143.
[3] BES, § 29; *cf.* Kenyon ESH, p. 6.
[4] See Weekley ED, *Preface*, and *passim*.

ing them properly." [1] If the teacher cannot give training in this A B C of language, the observation of the function of the speech-organs, let him derive inspiration and pleasure from *Peetickay*,[2] and he will then himself take a course of *practical*, not theoretical, training in phonetics ; [3] but if he has had such practical training, he will have no use for the few pages of "written" phonetics which we might have found room for in our book by squeezing out something more useful to him. Let it, however, be observed that throughout our book we insist on the study of the spoken before the written word.

Should the use in class of text-books on Composition, Vocabulary, Phonology, and Phonetics be deemed desirable, there is a wide choice of manuals for the teacher to select from. By excluding from our book any detailed treatment of these three usually well-taught subjects, we have been able to pursue aims which have been somewhat out of fashion of late : the aim of making every lesson in Grammar an exercise for the development of the powers of observation, thought, and judgment ; and the aim of inculcating the partly-forgotten truth that **language is not mere sounds or forms, but outward signs in close combination with inner meanings.**

[1] BER, § 67. [2] See Bibliography *sub* Perrett.
[3] *Cf.* AMM, p. 4 ; BES, § 23 ; Sampson EE, p. 43.

OUR LIVING LANGUAGE

PART I

CHAPTER I

GOOD AND BAD GRAMMAR

"I lernë song; I kan but smal grammeere."
CHAUCER

"What exhibitions various hath the world
Witness'd of mutability in all
That we account most durable below."
COWPER

1. "*Who* didst thou leave to tend his Majesty?"
SHAKESPEARE, *King John*, V., vi., 32.

2. "Arthur, *whom* they say is killed to-night on your suggestion."
SHAKESPEARE, *King John*, IV., ii., 165.

3. "Is she as tall as *me?*"
SHAKESPEARE,
Antony and Cleopatra, III., iii., 14.

4. "My father had no child but *I*."
SHAKESPEARE, *As You Like It*, I., ii., 18.

5. "All debts are cleared between you and *I*."
SHAKESPEARE,
Merchant of Venice, III., ii., 321.

6. "Whence none but *he* had fled."
MRS. HEMANS.

7. " That, heedless of grammar, they all cried, 'That's *him* ! ' " INGOLDSBY.

8. " It was not *me*, my good father disinherited ; 'twas *him* you represented."
STEELE, *The Funeral.*

9. " I knew 'twas *I*."
SHAKESPEARE, *Twelfth Night*, II., v., 89.

10. " Who koude ryme in Englyshe proprely
His martirdom ! For sothe *it am* nat I."
CHAUCER, *Knight's Tale*, 1460.

11. " Habbath geleafan, *ic hyt eom*."
A.S. *Matthew* XIV., 27 (A.D. 995).

12. " Seid getrost, *ich bin es*." LUTHER.

Examine the words italicized above. Would you call any of them " bad grammar " ; and if so, why ? Do not be hasty in deciding : for the quotations, as you will have observed, are from not undistinguished writers.

Is it possible you have decided that you are not quite clear as to what the expression " bad grammar " really means ? If so, you have taught yourself something. There are many expressions in common use which are so vague that they obscure accurate thought, and " bad grammar " is one of them. We shall return to this subject later. In the meantime we will consider another question with reference to the sentences you have been examining : Are all of them (except, of course, No. 12) correct English ?

This is a fairly big question, is it not ? English has been recorded in writing for over twelve hundred years, or roughly thirty-six generations, and has, of course, been spoken for a much longer time. It will perhaps be as well then to narrow the scope of our question, and to restrict it for the present to the two, or at the most three, generations with which we may claim nearer

acquaintance. Let us restate it in the form : " Are all of them correct from the point of view of present-day English ? " Look at them again from this point of view.

First translate all the sentences as literally as possible into present-day English. Thus :—

1. *Who* did you leave to attend his Majesty ?
2–8. Require no modernizing.

The others will run as follows :—

9. I knew it was *I*.
10. Truly *it am* not *I*.
11. Have belief, *I am it*.
12. Be consoled, *I am it*.

What is now your judgment ?

Without hesitation you will have decided at once against Nos. 10, 11, and 12 in their modern English dress. No living Englishman either speaks or writes such sentences, therefore they are neither " correct " present-day English nor any other form of present-day English. We can go on at once now to settle whether they are " bad grammar " or not.

The grammar of a language is not a list of rules imposed upon its speakers by scholastic authorities, but is a scientific record of the actual phenomena of that language, written and spoken. If any community habitually uses certain forms of speech, these forms are part of the grammar of the speech of that community. Now the community whose speech we elected to consider for the moment is the whole community of present-day native speakers and writers of English. As the forms of speech which appear in our modern versions of Nos. 10, 11, and 12 are alien to this community, these forms are " bad " **present-day** English grammar.

Our researches have therefore, so far, shown us

that " bad " present-day English grammar may be good fourteenth (No. 10), or tenth (No. 11) century English grammar, or good present-day German grammar (No. 12).

We will now look again at the remaining nine sentences, and repeat our question : " Are all of them correct from the point of view of present-day English?" We shall find that these nine are not so easily disposed of as were the three we considered first. In the first place, we shall not be able to say that any of these nine contains forms of speech which are alien to the whole community of present-day native speakers and writers of English. On the contrary, parallels to every one of these forms of speech can be daily heard or read in the speech or writing of thousands of Englishmen. But they cannot all be heard or read in the speech or writing of **all** Englishmen. We are forced, therefore, to the conclusion that they are all of them correct from the point of view of **some** present-day English, but not from the point of view of **all** present-day English.

Before we answer our question we shall clearly have to think out what extent we mean to give to the term " present-day English."

For the present we will still keep our attention on our nine sentences. Let us attempt a rough classification :—

No. 9 is literary English, but is used also in everyday speech.

No. 6 is literary English, slightly archaic. The usual language of all classes is *nobody but him* or *except him.*

No. 1 is not literary English, but is the everyday or colloquial language of the cultured and uncultured alike.

Nos. 3, 7, 8 are the everyday language of the average English-speaking person, and Nos. 3 and 8 are more widely used among the cultured than No. 7 is.

No. 5 occurs colloquially, and is used by a greater number of cultured persons than will own to it.

Nos. 2 and 4 are not the natural language of cultured people of the present day, and not the natural speech of more simple folk. The construction in No. 2 occurs still, it is true, in the written works of quite "good" authors. How far its use is due to writers aiming at more "correct" and "refined" speech than they are naturally accustomed to, and how far to a trusting faith in pedagogues, who for many years have striven to preserve the moribund form *whom* in certain other contexts, it is difficult to determine. Certainly No. 4 is now a vulgarism, in the sense that all sham is vulgar; whereas the natural, unaffected speech of duke, doctor, druggist, or dustman is worthy of respect.

Our researches have therefore shown us that the term "present-day English" includes several different, and sometimes overlapping, classes of language. Further reference to this fact will be made in the next chapter. Before going on to this we will give yet another glance at our nine sentences, this time comparing the modernized with the original list. Of course only an advanced student of the history of English grammar is in a position adequately to weigh the first list of sentences according to the standards of the age in which each was written; but we may all know enough to learn at any rate something from the comparison.

We can see from it, for instance, that what is a vulgarism in one age is not necessarily one in another; and that the literary language of one age may be confined to colloquial use in another; just as we saw above that the "good" grammar of one age may be "bad" grammar at another epoch of the same language, and that in one and the same epoch the "good" grammar of one language may be "bad"

grammar in another. We may learn from it also that a living language is not fixed, but like all other human customs is subject to unceasing change and development.

Criticize now, in the light of the above, the following sentences :—

1. " Her ain't a-callin' o' we : us don't belong to she."
2. " You arn't the sort of fellow I'm going to be made a fool of by."
3. " The pig was eat and Tom was beat,
   And Tom went roaring down the street."
4. " I'm longshoreman Billy o' Portsmouth town,
   and a fine old skipper I be ;
   And I worries the lubbers as they come down
   to spend a few hours by the sea."
5. " He nevere yet no villeynye ne sayde
   In al his lyf unto no maner wight."
   CHAUCER.
6. " He was of a courage the most remarkable."
7. " Kitty and me were to spend the day there . . . (by the bye, Mrs. Forster and me are such friends !)."
   JANE AUSTEN, *Pride and Prejudice.*
8. " In the evening, news is brought me my wife is come." PEPYS, *Diary.*
9. " The setting of thine eye and cheek proclaim a matter from thee."
   SHAKESPEARE, *The Tempest*, II., 1.
10. " The very two individuals whom he thought were far away." DISRAELI, *Vivian Grey.*
11. " Nobody ever put so much of themselves into their work." LESLIE STEPHEN.
12. " Those two, no matter who spoke, or whom was addressed, looked at each other."
    DICKENS, *Our Mutual Friend.*
13. " The door of one cell is open ; and within stands two cloaked figures."
    KINGSLEY, *Westward Ho !*
14. " Having read . . . the admirable effects of swallowing a gold bullet upon his father."
    SOUTHEY, *The Doctor.*

15. " He was driving away from the church where he had been married in a coach and six."

MRS. GASKELL, *Wives and Daughters.*

16. " No one as yet had exhibited the structure of the human kidneys, Vesalius having only examined them in dogs." HALLAM, *Literature of Europe.*

17. " The rudiments of thought exist in animals who have no articulate speech." J. A. SYMONDS.

18. " Really, mother, I can't sit any more, I'm that stiff." H. WARD.

19. Il était d'un courage le plus remarquable.

20. Suzanne et moi, nous devions y passer le jour.

CHAPTER II

THE KING'S ENGLISH

"The lines are fallen unto me in pleasant places; yea, I have a goodly heritage." *Psalm* XVI. 6.

We have seen that the English language is not a rigid body of rules, but includes a number of habits and customs, which vary at different periods, and in different districts, and among different classes, and on different occasions. And we may note that from the point of view of the scientific grammarian, no one speech-habit is to be despised,[1] but each is to be valued according to its power of expressing the thoughts and feelings of those who exercise it.

We may ask ourselves, however, whether there is any particular *group* of speech-habits which may claim superiority over other groups on any other ground than its mere intrinsic value. Undoubtedly one of the strongest claims to superiority is **wideness of currency.** A form of language which is current from Land's End to John o' Groats is obviously a superior means of

[1] "Every form of speech, whether it be a provincial or class dialect, has a perfectly good reason for existing and for being as it is; each has its own history and has followed its own path of development." WYLD HMT, p. 22.

"They're cur'ous talkers i' this country, sir; the gentry's hard work to hunderstand 'em. I was brought up among the gentry, sir, an' got the turn o' their tongue when I was a bye. Why, what do you think the folks about here say for 'heven't you?' the gentry, you know, says 'heven't you'—well, the people about here says 'hanna yey.' It's what they call the 'dileck' as is spoke hereabout, sir. That's what I've heard Squire Donnithorne say many a time; 'it's the dileck,' says he." GEORGE ELIOT, *Adam Bede.*

communication to a form which is felt to be strange outside a particular district, just as a half-crown is a more convenient thing to have in your pocket than a three-and-sixpenny postal order payable in your own village.

Now the form of English speech which has the widest currency is known as the **King's English.**

If we consider its origin we shall see why this is so. You will remember that from the Norman Conquest until towards the end of the reign of Edward III. the only living language which was current over the whole of England was a form of French. During all this time there was no *one* English language, but only a number of English dialects, each current in only a restricted area, and practically unintelligible outside it.

But in the fourteenth century the governing classes and the universities began to make common use of English instead of French, and London, Oxford, Cambridge, and Norwich became the nuclei of a standard language. Before the end of the next century a considerable degree of uniformity had been reached in vocabulary and grammar, although there was probably no complete uniformity in pronunciation for about another two hundred years. The pattern eventually followed was naturally the form of speech in vogue at Court. This was, in the main, London speech, although it contained elements from other dialects, and continued to absorb such elements for many generations.

The ultimate dominance of this " King's English " was assured for the following reasons :—

1. Many of the governing classes had estates in different parts of the country, and they and their dependants — stewards, men-at-arms, chaplains, doctors, barbers, and blacksmiths—travelled from one district to another.

2. Large numbers of young men, not only of the upper, but of the new middle and of the poorer classes (think of Wolsey) from every county, came together in the Universities, and afterwards exercised their influence in every parish and every school in the country.

3. The language of the Court and of the Universities was the obvious vehicle for literary expression. For the poets, Chaucer had set the fashion; but wide currency is the desire of every writer.

4. The introduction of printing carried the language of literature to every district, and formed a link between people who could not have understood each other's talk.

At no time during the past four hundred years has there been a hard and fast line between the King's English and literary English; their interaction has been continuous, though the fact should not be lost sight of that they have never corresponded entirely. To speak "like a book" has never been the aim of persons of standing or culture.

Another claim to superiority is the **comprehensiveness** of a language. A group of speech-habits which can express equally well every shade of thought from those of a Bacon or a Newton to those of an Oliver Twist, and every shade of feeling from those of a Shelley to those of a Little Nell, is obviously a better means of communication between minds than is afforded by any group of speech-habits of less extensive range. There is no form of English speech approaching the King's English in its wide powers of expression.

The King's English, then, began among the aristocracy of birth, wealth, and learning. It spread to all the cultured classes, rich and poor, and has been continuously influenced by them and by the language of

literature. In the last two generations the enormous development of education and of the means of travel has begun to bring it within the reach of wider circles. It is the form of speech aimed at by an educated democracy, and no less than the language of literature it is a great heritage which all Englishmen should guard. Being a living language, it will be (as it always has been) subject to unceasing development. It will absorb new and valuable modes of expression from the new millions who will practise it.

Your aim and mine should be to " do our bit " in preserving its best features, and in resisting the absorption of any elements, whether from the factory or from the fashionable drawing-room, that might through their futility tend either to restrict its currency or to lessen its value as a means of accurate expression.

CHAPTER III

THE SENTENCE

In medias res

(*a*) Boys always pay attention.

(*b*) Stop !

(*c*) Is H_2O_2 the same as $2H_2O$?

(*d*) *Never too Late to Mend* is by Charles Reade.

(*e*) " Earth has not anything to show more fair."

(*f*) " God save thee, Ancient Mariner !
From the fiends that plague thee thus ! "

(*g*) " All is not gold that glitters."

(*h*) The brigade will slope arms.

(*i*) Squad, Fire !

(*j*) The dog has killed the rabbit !

Discuss each of the above utterances in the following ways :—

1. Whether it is a sentence or not.
2. Whether it is a statement, question, or exclamation.
3. What alterations can be made to it by a change of word-order, punctuation, or tone.

What is your idea of a sentence ?

It may here be mentioned that a sentence may be complete in the mind of its transmitter and call up a

similar complete sentence in the mind of its receiver, without its uttered (or written) form being necessarily complete. Part of it may be understood by the receiver from the context or the situation. Never forget that speech normally requires two persons, a transmitter and a receiver; and that the more in tune their minds are, the more naturally and easily they will dispense with complete uttered sentences.

"What is the time?"—"Five o'clock."
"Who won the mile?"—"Smith."
"What a fine tackle!"

1. The following have been given as definitions of a sentence. In what respect do you think they fail as definitions? Can you make up sentences which are not covered by them?

(*a*) A group of words that gives us a piece of information is called a sentence.
(*b*) A sentence is a combination of words, in which something is said about something else.
(*c*) A sentence is a collection of words so arranged as to make sense.

2. How many indisputably complete sentences are there in the following passage? When these are taken away, how many incomplete sentences are left?

"It (cricket) must be rather a warm pursuit in such a climate," observed Mr. Pickwick.

"Warm!—red-hot—scorching—glowing. Played a match once—single wicket—friend the colonel—Sir Thomas Blazo—who should get the greatest number of runs—Won the toss—first innings—seven o'clock a.m.—six natives to look out—went in; kept in—heat intense—natives all fainted—taken away—fresh half-dozen ordered—fainted also—Blazo bowling—supported by two natives—couldn't bowl me out—fainted too—cleared away the colonel—wouldn't give in—faithful attendant—Quanko Samba—last man left—sun so hot, bat in blisters, ball scorched brown

—five hundred and seventy runs—rather exhausted —Quanko mustered up last remaining strength—bowled me out—had a bath and went to dinner."

DICKENS, *Pickwick Papers*.

3. " Le style c'est l'homme."

Does the style of the above passage in question No. 2 convey to you anything about Mr. Alfred Jingle ?

By this time, we trust, you realize that your idea of a sentence is really only a rather hazy one. We beg to offer you our congratulations. There are some writers of grammars who have not got as far as you. Fuller knowledge may come later when once one has taken the first step—the realization of one's own ignorance.

CHAPTER IV

THE SENTENCE (*cont.*) : SUBJECT AND PREDICATE

" Virtus est vitium fugere, et sapientia prima
Stultitia caruisse." HORACE.

" There comes a healing purpose in my pain."
L. MORRIS.

THE most important use of language is to communicate between two minds ; and one should not lose sight of the fact that the communication of trains of emotions is no less essential to human intercourse than the communication of trains of reasoned thought. Indeed, reasoned thought is a comparatively late development in the evolution of humanity, just as it is in the evolution of the mind of every individual small child. The young child's first utterances, as we all know, express desires and hopes and commands rather than observed facts ; nor, at the other extreme of mental development, can philosopher, scholar, or man of science, restrict himself to the expression of ideas of reality untinged with his own feelings towards that reality.[1] You must beware, then, of the all too common fault of attempting to squeeze every expression found in a real language into a framework of

[1] " Au contact de la vie réelle, les idées les plus objectives en apparence s'imprègnent d'affectivité ou prennent la forme de jugements de valeur ; la langue vivante reflète cette double transformation et l'usage la consacre. Voilà pourquoi le langage spontané est une toile de Pénélope qui se fait et se défait sans cesse, parce que l'intelligence et la sensibilité y travaillent simultanément et qu'elles ne travaillent pas de la même façon." BALLY LV.

formal logic. Nevertheless, in the study of grammar it is expedient to start from the simple assertory sentence, the unit of speech that expresses either a direct perception or a judgment; for among civilized persons this type of sentence far outweighs all others both in number and importance.

The Sentence, then, gives expression to a subject to which the speaker wishes to draw the hearer's attention, and also to something which he wishes him to think with reference to that subject; and this is equally true whether the sentence be examined from the psychological or the grammatical side.

Any utterance which calls up in the mind of the receiver these two linked things is a Sentence (both psychological and grammatical), whether it consists of one syllable or fifty. And no utterance, however many words or syllables it contains, is a sentence, unless it does call up these two linked things.

Now Syntax is an intensely conservative thing, and the framework in which we order our speech was not invented for our own purposes, but has been handed down to us from remote ancestors. Accordingly, it is not to be expected that the linguistic elements of a sentence should in every case be in perfect correspondence with the mental elements which lie behind them.[1] It is our duty as students of grammar to concentrate our attention on the linguistic elements **as they are actually presented to us,** although to explain some of them we have to call in the aid of the psychologists.

As stated above, the study of grammar very properly begins with the study of the Simple Assertory sentence, and that in an ideal, complete form. In this ideal form the sentence contains—

1. **A Grammatical Subject,** namely, a word (or group

[1] *Cf.* Chapter VII., p. 54, *footnote.*

of words) which calls the receiver's attention to something which the transmitter wishes him to think of.

2. **A Grammatical Predicate,** namely, a word (or group of words) which conveys to the receiver what the transmitter wishes him to think with reference to that thing.

This ideal form is a very convenient standard on which to measure sentences of every kind—for example, the Interrogative, the Exclamatory, the Desiderative, etc., as well as the Assertory. But one must not overlook the fact that it *is* an ideal form. For although each of the two linked things suggested to the receiver can be *thought* of separately, there are a vast number of spoken sentences in which these two thoughts are not *expressed* separately, and again a vast number in which one of them is not expressed at all.

This last class presents no real difficulty. They are Grammatically Incomplete, or " Elliptic " sentences ; and in analysing them it is customary to " supply " such word or words as are necessary to make them into ideal, complete sentences. (See Chapter v., B.)

The other class, however, in which both the thoughts are expressed, though not separately, causes the grammarian considerable difficulty. There is no dispute here as to the Predicate ; but there is some confusion of view as to the Subject.

For example, in both the sentences *Run away !*, *Vici*, the thing thought of as the Subject of the action is clearly and explicitly expressed—in the latter example by inflexion, in the former by tone. Now both tone and inflexion are means of linguistic expression, and so surely are justly to be termed " grammatical." Yet no formal grammarian, so far as we are aware, has been so consistent as to state that the grammatical subject of *Vici* is *-i*, or that the grammatical subject of *Run away !* is a tone.

Usually the Gordian Knot is cut by "supplying" *ego* and *you*. But unfortunately the resulting ideal, complete sentences *Ego vici* and *You run away* are not absolutely identical in meaning with the actual sentences thus played with.

The truth is, of course, that whoever attempts to analyse such sentences as these cannot restrict himself to mere form. He must, even though he may not like to admit it, have recourse to the psychological subject.[1]

And a greater truth than this is that a study of grammar merely from the point of view of form, and apart from the meanings behind the forms, is futility.

You may now well ask: How does the receiver know which words in a spoken sentence are the Subject, and which the Predicate? Let us furnish you with half the answer:—

In some cases he may guess them from the context or situation—for example:—

> "The duke yet lives, that Henry shall depose."
> SHAKESPEARE, 2 *Henry VI.*

In some, the meaning of one of the words may guide him—for example, when a word denotes a person, the assumption is that it is the Subject—for example:—

> "How in a trice the turnpike men
> Their gates wide open threw." COWPER.

Such means are, of course, psychological rather than strictly grammatical. Let us pass on to the purely grammatical means.

In grammar there are five possible means of indi-

[1] He must do the same in a good many other cases. Try to determine the Grammatical Subject, without first ascertaining the psychological subject, in such sentences as, for example, "What is grandeur, what is power?"—GRAY. "Who is Tom?"

cating each and every relation between words in word-groups and in sentences [1] :—

(*a*) word-order, or position :
(*b*) intonation, or musical accent ;
(*c*) stress, or expiratory accent (including the pause) ;
(*d*) inflexion (including its absence as well as its use) ;
(*e*) form-words.

You may disregard (*e*) for the present : form-words will be treated later (Chapter XVI.).

Now you may analyse some of the following sentences into Subject and Predicate. In doing so you will see that the way or ways employed to distinguish Subject and Predicate are not necessarily the same in all languages ; and when you have finished you will know what particular way or ways Modern English employs, and will thus be in a position to answer your question yourself :—

1. Mary leads the dog.
2. The dog leads Mary.
3. Throw physic to the dogs !
4. Where is the board-rubber ?
5. " And as I mounted up the hill,
The music in my heart I bore."
WORDSWORTH, *The Solitary Reaper*.
6. " Him the Dog of Darkness spied."
GRAY, *Descent of Odin*.
7. Odin the Dog of Darkness spied.
8. " Come into the garden, Maud." TENNYSON.
9. Among the dozen survivors were the wives of the captains of the sunken vessels. *Daily Paper*.
10. " Prebendal stalls, Fanny, don't generally go begging long among parish clergymen."
A. TROLLOPE, *Framley Parsonage*.

[1] See Sweet NEG, I. § 81, *seq.*

11. " And many a word that warlike Lord
Did speak to my lady there."
SCOTT, *The Eve of St. John.*

12. " Was the hope expressed in those phrases a dream ? " H. G. WELLS.

13. " For saddle-tree scarce reach'd had he."
COWPER.

14. " But now it is generally admitted that boys do not pick up things unless they are taught them."
BENSON, *Journal of English Studies.*

15. The thermometer registers rises accurately enough.

16. " But swift as dreams, myself I found
Within the Pilot's boat." COLERIDGE.

17. " My candle was a little tongue of light in its vastness, that failed to pierce the opposite end of the room." H. G. WELLS, *Country of the Blind.*

18. " What did you do ? "

19. " What saw you, that you look so pale,
Sad searcher of the sea ? "
DORA S. SHUTER, *A Ballad of Marjory.*

20. " His enemies, for want of charity,
Said he (,) affected popularity." SWIFT.

21. " Non sum talis eram." HORACE.

22. " Exeat ! "

23. " Mortem effugere nemo potest." CICERO.

24. " Quod non est simulo, dissimuloque quod est." HORACE.

25. In a trice the wretched man
The closing gates squeezed flat.

26. " Gone are the days when my heart was young and gay."

27. " Anyhow, as has been said, theories are not practicable until they have been tested by practice."
H. G. WELLS.

CHAPTER V

THE SENTENCE (*cont.*)

" At the same time, while I recommend precision both of thought and expression, I am far from advocating a pedantic niceness in the choice of language." COLERIDGE.

A

THE VERBLESS SENTENCE

" Communication may be made in broken words, the business of life be carried on with substantives alone ; but that is not what we call literature." R. L. STEVENSON.

Hat—Daddy.
The hat belongs to father.
Daddy—hat.
Daddy put on my hat for me(!).
Father has his hat on.
Tommy—garden.
I wish to go into the garden.
One man, one vote.
Omnia præclara rara.
First come, first served.
Like master, like man.
A stitch in time saves nine.
Brune matinée, belle journée.
A red sky at night is a shepherd's delight.

Try to find some more sentences like the above.

You will note that these do not all belong to the type of sentence which you and I usually employ. Some of them you may at first be inclined to think unworthy of your consideration on the ground that they are merely " baby-language." They *are* " baby-

language," but the word " merely " would be out of place: the wise man does not despise humble things, but tries to learn from them. Others are proverbs; and as you are used to finding a verb in your normal sentence, you may be inclined to say, " Either these are no sentences at all, or we must supply a verb." Wrong, both times! What verb would you " supply "? If speaker and listener are both asked to supply one, how many times out of ten will they supply the same one? [1] And why supply a verbless sentence with a verb any more than a Manx cat with a tail? If most English cats have tails, it does not follow that all cats must have one: nor if most English sentences have a verb, does it follow that all must be supplied with one.

As a matter of fact there are many languages, including not merely primitive or savage languages, but great languages like Russian and Arabic, which employ the verbless sentence very frequently. The big family of languages to which English belongs (the Indo-European) does not, it is true, make a very extensive use of this type of sentence; but they all make some use of it. And that the type is not extinct in our own language is shown by, for example, the sentence " One man, one vote," which only a few years before you were born had never been heard of.

B

INCOMPLETE SENTENCES

" ' It's exactly like a riddle with no answer!' she thought."
LEWIS CARROLL, *Alice through the Looking-glass.*

1. " Who was it? "—" Feste, the jester."
SHAKESPEARE, *Twelfth Night.*
2. " What kind of woman is't? "—" Of your complexion." SHAKESPEARE, *Twelfth Night.*
3. " O Stephano, hast any more of this? "—" The whole butt, man." SHAKESPEARE, *The Tempest.*

[1] This might be tried on the class.

4. "'Give your evidence,' said the King.—'Shan't,' said the Cook."
LEWIS CARROLL, *Alice in Wonderland.*

5. "What is Pyramus? a lover or a tyrant?"—"A lover, that kills himself most gallant for love."
SHAKESPEARE, *Midsummer Night's Dream.*

6. "Why so dull and mute, young sinner?"
SUCKLING.

7. "Are we all met?"—"Pat, pat."
SHAKESPEARE, *Midsummer Night's Dream.*

8. "Must I speak now?"—"Ay, marry must you." SHAKESPEARE, *Midsummer Night's Dream.*

9. "Jones."—"Here, sir."

10. "Doth not your Grace know the man that gave them you?"—"Not well; but do remember such a man." MARLOWE, *Massacre at Paris.*

11. "See you to-morrow."

Which of the above sentences are grammatically incomplete? Re-write them in grammatically complete (even if unusual) form. You will observe that in none of them is there need to assume any vagueness or incompleteness in the mind of either transmitter or receiver.

In which of them does the context complete the meaning that is unexpressed in speech?

In which of them does the situation complete this meaning?

Now imagine yourself hearing the following utterances, and attempt to write them in grammatically complete form:—

"Right or left?"
"Your umbrella, Ma'am!"
"Really?"
"Good luck to you!"
"Oh, horrible! Oh, horrible! most horrible!"
SHAKESPEARE, *Hamlet.*
"Waiter, two coffees!"
"Last lap!"

You have not had any difficulty in doing this;

but are you certain that the " complete " form into which you have expanded them is exactly the same as that which the speaker himself would have used if you had asked *him* to try ? We think not. And the reason is that although the *total* meaning of each of these utterances is much the same to both transmitter and receiver, the separation into subject and predicate is not necessarily the same.

Indeed, there are many such utterances in which it is by no means clear that any distinction of subject and predicate has been made at all in the mind of the transmitter, even if such distinction is realized by the receiver—for example :—

> Situation : you are with a friend, and see his little boy fallen into the duck-pond. Utterance : " The child ! "
>
> Situation : an ill-mannered stranger entering the room and neglecting to uncover. Utterance : " Hat ! "
>
> Situation : you are looking out of the window. Utterance : " Rain ! "

For this reason many authorities do not admit such utterances to be sentences at all. We ourselves would wish that we might describe them as " inarticulated " sentences ; but the word " articulate " has unfortunately been spoilt for the purpose. In writing about them one may perhaps label them " indiscrete "—an unfortunate homophone !

Warning. A one-word sentence is not by any means always an incomplete one. In commands, for instance, neither situation nor context need necessarily be invoked to explain that the Subject is the person addressed : the fact is often shown by the form of the command-word itself. Remember that under form must be reckoned not only inflexion (or its absence), but also stress and intonation, although this truth is much obscured by the inadequacy of our

traditional spelling to express tones, compared with its adequacy in recording inflexions—for example, *Run! Pass! 'Shun! Halt! Hush!*

Discuss whether the following utterances are sentences or not; and if they are, state what is the Subject, and what the Predicate :—

1. Fore!
2. Less noise there!
3. "Smith minor?"—"Adsum!"
4. Silence!
5. Stuff and nonsense!
6. Three fourpenny ices, please.
7. "You're a game one. Between them two, please." G. B. SHAW, *Three Plays.*
8. "But, come, your Bergomask!"
SHAKESPEARE, *Midsummer Night's Dream.*
9. "Wonderful woman! eighty-six if a day; might live another ten years, and had never been strong."
J. GALSWORTHY, *The Forsyte Saga.*
10. "Far from me at this moment the desire to shiver a lance in open battle with the editors."
J. MIDDLETON MURRY, *Countries of the Mind.*
11. "Push off, all except the long-boat. Stand by to embark, Cæsar's guard there."
G. B. SHAW, *Three Plays.*
12. All hands to the pumps!
13. Good-bye!
14. Oyez! Oyez!
15. "Off with you as hard as you can run to the inn." G. B. SHAW, *Three Plays.*
16. "Adeste, fideles, laeti, triumphantes!"
17. "Are we downhearted?"—"No!"
18. "Not knowing, can't say. Wind may blow a bit by midnight." RUDYARD KIPLING.

CHAPTER VI

THE SUBJECT, AND NOUNS AND THEIR QUALIFIERS

"Though we must sigh and acquiesce in the building of Babel, we have some right to examine the bricks."

SIR A. QUILLER-COUCH, *The Art of Writing.*

THE essential division of a sentence is, we have seen, into Subject and Predicate. Each or either of these, however, may be capable of still further division. Let us restrict ourselves at present to the Subject: the Predicate will be dealt with later. (Chapters VII., VIII., IX., and X.)

If you look at the Subject in such a sentence as "Tom and John went for a walk," you will see that the parts which make it up signify things which are **co-ordinated**, or arranged together as equals. There is no limit, in theory, to their number—for example, "Tom, John, Bill, Harry . . . and Augustus went for a walk."

But now contrast the Subject in the sentences below. Here the division falls into a main part and a part dependent upon or **subordinated** to it. The subordinate part may itself fall into still further divisions; but the primary division of the Subject is into *two*. We can now concentrate our attention upon the subordinate part.

Point out which words in the following sentences form the subordinate part of the Subject. What is the work performed by each word in that part?—

1. A mad dog alarmed the village yesterday.
2. The tall tree has fallen.
3. Devonshire cream arrives fresh daily.

4. " My old bones ache." SHAKESPEARE.
5. These rotten old apples had better be thrown away.
6. Your horrible yellow socks are an eyesore.
7. Tom's big bruise has disappeared.
8. Cambridge sausages have gone up in price.

You will doubtless have decided that the work of the subordinate part is to add something to the information conveyed by the main part. Confining ourselves to one example : *mad dog*, the word *mad* has given a fuller meaning to the word *dog ;* for it has added another characteristic, or " quality," to those implied by the word *dog*. This enlarging and restricting is known as " qualifying " a noun or name. In the above examples the **Qualifier** [1] is a single word, or two or more words in a row ; less simple types will follow later.

If you look at your words again, you will see that many of them are latent Predicates, predicates that are taken for granted. Such Qualifiers are known as Attributives [2] or Assumptives. Before *tall* can be used as a Qualifier of *tree* it must, at any rate mentally, have been used as a Predicate of *tree*.[3]

[1] Another term in frequent use is Adjunct. This word, however, is also applied to words added to verbs. It is convenient to keep the time-honoured distinction of " qualifying " a noun, and " modifying " a verb. Another term in frequent use is Attribute. But the common meaning of this word is " *essential* quality." Thus " goodness " is an attribute of God, " uniformity " is an attribute of the laws of nature, " fluidity " is an attribute of water ; but " madness " is not an attribute of dogs, nor " yellow " an attribute of socks. The use, therefore, of the term " Attribute " in grammar tends to confusion of thought.

The allied word " Attributive " is in itself less open to objection, though its use is best restricted.

The word " Epithet " is the most useless of all suggested terms. In our examples it would exclude *my, your, Tommy's,* and *Devonshire ;* and it would certainly exclude subordinate sentences as well as phrases which qualify.

[2] Note that not every Qualifier can be used predicatively ; and that therefore not every Qualifier is an Attributive. (See Sweet NEG, § 44.)

[3] See Paul PS, §§ 96, 97.

Exercise.—Make short sentences, employing as predicates as many as possible of the words you pointed out above.

You will have noted that in the above remarks we have restricted ourselves to single and co-ordinated words qualifying the Subject of the Sentence. We can pass on now to more complicated constructions.

The Qualifier is by no means confined to the Subject; it can be added to any noun forming part of the Predicate—for example, "Tommy has a big brother," "I dislike your horrible yellow socks." The Qualifier may be a word-group (as distinct from a row of co-ordinated words), or even a sentence; or it may contain one of these—for example:—

Your extremely yellow socks offend my eye.
Very heavy storms are expected.
The storms predicted by the Daily Press did not arrive.
The storms that had been forecast did not arrive.
A ten days' old sandwich still reposed in its glass case.
The man that has no music in his soul loves Jazz.
The man in the South has burnt his mouth.
These eggs, which are unfit for food, should be thrown out.
The art of writing should be acquired early.
I remember the place where I was born.

The word-group which functions as a Qualifier may look like an Adverbial Phrase. (You might return to this after you have studied the following four chapters.) If you compare such a sentence as "The cat under the table has caught a mouse" with "The cat is under the table" and "The cat has caught a mouse under the table"; or again such a sentence as "She being willing, we got married" with "She was willing," you will realize more fully the truth of the statement that the Attributive is a latent, even a degraded, Predicate.

Sometimes it is exceedingly hard to determine what the exact function of such a word-group actually is. For example, in the sentence " Mrs. Smith has gone to Brighton with her daughter," the group *with her daughter* obviously goes with the verb ; but in " Mrs. Smith, with her daughter, has gone to Brighton," does it modify the verb, or qualify the Subject ?

We have contrasted co-ordination and subordination, and the distinction is at times a perfectly obvious one. Especially is it obvious in the case of clauses ; for here language tends to make it clear by easily recognizable grammatical means. But in the case of words and word-groups the distinction is frequently not so easy to make. Here the grammatical means are often limited to tone, stress, pauses, etc., and are thus disguised in writing. And sometimes indeed they appear to be lacking altogether.

In such cases, the distinction is purely one of meaning ; but you have, we trust, already realized that grammar cannot profitably be divorced from meaning.

There are, of course, degrees of subordination ; and at one extreme in the scale the subordination may be so slight as to be indistinguishable from co-ordination. Such cases confront us frequently when two nouns occur together—for example .—

1. King Alfred.
   Uncle Adolphus.
   Peter the Hermit.
   The River Nile.

2. Alfred, (the) King of England.
   This king, Alfred, was England's first great statesman.
   That has cost me half a crown, my whole week's pocket-money.

Here, when the Subordination is clear (as in 1) we obviously have to do with a Qualifier (if indeed the

group does not actually constitute a Compound Noun). Where, however, there seems to be co-ordination (as in 2), the second noun is sometimes said to be in **Apposition** to the first.

I. State which of the italicized Qualifiers in the following sentences consists of :—

(*a*) A single word.
(*b*) A row of co-ordinate words.
(*c*) A word-group (subordination).
(*d*) A clause (a sentence within a sentence).
(*e*) A combination of two or more of these.

II. Are there to be found in any of these sentences any co-ordinate rows of words, or rows of word-groups, or rows of clauses, which are not Qualifiers ?—

1. Have you read *Barsworthy's latest* play ?
2. Have you read the directions *on the bottle ?*
3. The weather forecast is : wind, *north-east, moderate, becoming light, stronger locally on coasts.*
4. *Those* details *of yesterday's weather* were supplied by Messrs. N. and Z.
5. What is the *top boy's* name ?
6. Will you please cash *these three-and-sevenpenny* postal orders ?
7. Who is the boy *who drew that face on the blackboard ?*
8. " Has *any* gentleman *here* got a bottle *of medicine ?*" RUDYARD KIPLING, *Day's Work.*
9. " The *very* thought *of the dentist* cures you."
A. BENNETT, *Old Wives' Tale.*
10. " Tom, Tom, *the piper's son,*
Stole a pig, and away he run."
11. Give me *that* book *by the lamp on the table.*
12. Give me *that* book *on the table by the lamp.*
13. Give me *that* book *on the table by the window.*
14. " *Our Monday's milk* porritch, *blue and tasteless,* and *the pease* soup *of Saturday, coarse and choking,* were enriched for him with a slice of '*extraordinary* bread and butter' from the hot-loaf *of the Temple.*"
LAMB, *Christ's Hospital.*

15. "He, therefore, will not, in *the ordinary Treasury Bench* fashion, tell a lie *which every one knows to be a lie.*" G. B. SHAW, *Preface.*

16. "*Cold-blooded* people you Britishers are!"
KIPLING, *My Sunday at Home.*

17. "At *the little lady's* command they all three smiled." J. GALSWORTHY, *The Forsyte Saga.*

18. "I galloped, Dirck galloped, we galloped *all three.*" BROWNING.

19. Mr. Justice Shallow asked, "What is *the* Society *for the Prevention of Cruelty to Children?*"

20. "His mind was in *its original* state *of white paper.*" LAMB, *South Sea House.*

21. "He has *large expansive* ears, *cod-coloured* eyes, and a brow *kept resolutely wide open.*"
G. B. SHAW, *Three Plays.*

22. "I *for one* devour detective stories."
G. K. CHESTERTON.

23. "After all, *this* master *of his* was *an old* buffer, *who hadn't much left in him.*"
J. GALSWORTHY, *The Forsyte Saga.*

24. "The age *when men are eager about great work* is the age *when great work gets itself done.*"
SIR A. QUILLER-COUCH, *The Art of Writing.*

25. How many more sentences *of this kind* can my brain stand?

CHAPTER VII

THE VERB

"It will be proved to thy face that thou hast men about thee that usually talk of a noun and a verb, and such abominable words as no Christian ear can endure to hear." SHAKESPEARE, *2 Henry VI.*

"Veteres in verbis vim sermonis, in nominibus materiam, quia alterum est *quod* loquimur, alterum *de quo* loquimur, esse judicaverunt." QUINTILIAN.

WE have seen (in Chapter v.) that a verb is not essential to a sentence. The large majority of sentences, however, do contain a verb, which forms part of the whole of the predicate. Indeed, the important part that this word plays in languages has given it its name; Latin *verbum* means *word*, the word par excellence in the sentence.

It is true that one can very easily find hundreds of sentences in which the rôle of the verb is a comparatively unimportant one, but such sentences are few [1] in proportion to the sentences in which the verb plays the major rôle.

State whether the verb in the following examples
(*a*) forms the whole predicate;
(*b*) forms the more important part of the predicate;

[1] This last statement is to be taken as referring to simple sentences as first uttered. With the repetition of a sentence, or any part of it, in discourse, the weight shifts—for example:—

A. Tom has planted the Christmas tree.
B. Oh, really?
A. He planted it on Boxing Day.
B. Did he? Where, then?
A. He told me he had planted it at the bottom of the garden.

(*c*) forms about half the predicate ;

(*d*) forms a less important part of the predicate.

Do not let the discussion become too heated in deciding between (*b*) and (*c*), (*c*) and (*d*).

1. The dog barks.
2. The dog barks all day.
3. The dog bit the postman.
4. No, he didn't bite the postman, he bit the policeman.
5. The colours of your sketch seem to be running.
6. That boy swims well.
7. That boy is a good swimmer.
8. I like a boy to be lively.
9. He became king.
10. " Call me early, mother dear ! "
11. Do you sing ?
12. Do you play cricket ?

The reason for the verb's importance is not far to seek. The world around appears to us as things in a state of movement or rest, and it is this *condition* of the things that chiefly concerns us. Now the verb is the word which draws attention to this condition of things. It is primarily the action-word (the term " action " including " acting," and " being acted upon," and so also " remaining in a state of rest ").

But the verb does not always express solely the idea of action—that is to say, movement or rest in space; it can also express ideas of time. It can record both the duration of the action (*a*), and its place in time with reference to the moment of speaking (*b*). And it can also express certain thoughts concerning the doer of the action—namely, whether that doer is the person speaking or some one else (*c*), and whether that doer is one person or more (*d*). Further, it can express the mental attitude of the speaker towards the action (*e*).

The matter of (*a*) and (*e*) must be left until a later stage ;[1] (*b*), (*c*), and (*d*)—Tense, Person, and Number—should be looked at now.

[1] See Chapters XXXV. and XXXVII.

Compare the following examples :—

Hoc feci (*b*), (*c*), and (*d*).
I did this (*b*).
Hoc fecerunt (*b*), (*c*), and (*d*).
They did this (*b*).
Hoc fecit (*b*), (*c*), and (*d*).
Cæsar hoc fecit (*b*), (*c*), and (*d*).
He did this (*b*).
Cæsar did this (*b*).
Hoc facio (*b*), (*c*), and (*d*).
I do this (*b*).
Hoc faciunt (*b*), (*c*), and (*d*).
They do this (*b*).
Hoc facit (*b*), (*c*), and (*d*).
He does this (*b*), (*c*), and (*d*).

Note that the modern English verb does less work than the Latin verb. In an older stage of our language it did more work than now, but the modern tendency has been to decrease the number of inflexions, and English has gone much further in this respect than, for example, French or German.

But English expresses these various ideas at least as clearly as Latin does ; the difference is in *the means* of expression.

Assign the references (*b*), (*c*), and (*d*), as above, to the following examples :—

1. " Along the line the electric message came,
' He is not better, but is much the same ! ' "
2. " If I cut my finger."
SHAKESPEARE, *Midsummer Night's Dream*.
3. If he cut his finger.
4. If he cuts his finger.
5. " The crew of his own trireme also burst out laughing." JOWETT, *Plato*.
6. " Blow till thou burst thy wind."
SHAKESPEARE, *The Tempest*.
7. " And woe, but they cost me dear ! " LOWELL.
8. " What or where is the profession of men, who never split into schisms ? " BERKELEY.

9. " Set me i' the stocks."
SHAKESPEARE, *Merry Wives of Windsor.*
10. " You know me by my habit."
SHAKESPEARE, *Henry V.*
11. " He is pure air and fire."
SHAKESPEARE, *Henry V.*
12. " Let my horse have his due."
SHAKESPEARE, *Henry V.*

CHAPTER VIII

COMPLETIONS IN THE PREDICATE

"Let me know all! Prate not of most or least,
Painful or easy:
Even to the crumbs I'd fain eat up the feast,
Ay, nor feel queasy!"
BROWNING, *The Grammarian's Funeral.*

THE verb being, as we have just seen, normally the chief part of the predicate, the remaining part (if any) may justly be named **the Completion.**

We grow potatoes.
He was winding his watch.
Cæsar crossed the Rubicon.
What are you doing?
That's done it!
They have done us.
I have hurt myself.
He has finished writing.
I wish to learn.

In the above sentences every predicate contains a Verb and a Completion, the latter being in every case a noun. (Under this term noun we include "pronouns," but at this moment not "adjectives." The "Infinitive" is, of course, a noun.) Every one of the nouns here is the name of a thing thought of as directly affected by the action of some person (or thing) whose name forms the grammatical subject of the sentence (therefore of the verb).

In grammar such a noun is known as the **Object of the Verb**, or the **Object of the Sentence.**

When the action is thus expressed as directly

affecting, or in other words "passing over to" some person or thing, the verb is known by grammarians as a **transitive** verb (from Latin *transire*, to pass over). When the action is not expressed as passing on from the "agent" (or doer) to anything, the verb is known as **intransitive.**

Jam verterat fortuna. LIVY.
Quum terra in aquam se vertit. CICERO.
Ille gravem duro terram qui vertit aratro.
HORACE.

The milk has turned.
He turned the corner.
The building collapsed during the opening ceremony.
"Possibly the man may err in his judgment."
JEREMY TAYLOR.

A. In the above sentences, which verbs are used transitively, and which intransitively?

B. Are there any of them which can be employed only transitively, or only intransitively?

C. Make sentences containing the following verbs, with a view to seeing whether they can be used transitively or intransitively: *faint, dwindle, subside, sneak, glitter, pass, open.*

In modern English there are comparatively few verbs which are exclusively intransitive; nearly all verbs can be used either transitively or intransitively. You will not find such freedom of use in the other languages which you study. The terms "transitive" and "intransitive" have to be employed in the study of Latin, Greek, French, German, etc.; in the study of English perhaps their main use is to help us to compare our own with foreign languages.

In this chapter we have, so far, restricted ourselves to examples in which the Object is just a single noun. (We have regarded the "Infinitive" as a single noun.) It may, of course, be a phrase—for example:—

Peter Piper picked a peck of pickled pepper.
I saw you doing it.
I saw you do it.
I hope to do it;

or a subordinate sentence—for example :—

He suggested that I should be appointed.
(Contrast : He suggested my appointment.)
Je crois qu'il vient.

In the following quotation,

A. Name the Objects which are (*a*) single nouns; (*b*) word-groups or phrases; (*c*) subordinate sentences.

B. State which verbs are used intransitively.

"Let us mention that, to our view, this was not an unsuccessful Insurrection. . . . Show him the divine face of Justice, then the diabolic monster. . . . Who shall compute the waste and loss, the obstruction of every sort. . . . In all hearts that witnessed Peterloo, stands written, as in fire-characters, or smoke-characters prompt to become fire again, a legible balance-account of grim vengeance; . . . All England heard the question; . . . England will answer it; or, on the whole, England will perish . . . the Manchester Insurrection could yet discern no radiance of Heaven on any side of the horizon; but feared that all lights, . . . hitherto kindled, were but deceptive fish-oil transparencies, or bog will-o'-wisp lights, and no dayspring from on high."

CARLYLE, *Past and Present*.

Hitherto the only Completions in the Predicate which have been examined are Objects. Consider, however, the following sentences :—

This book is a humorous one.
It is a poor thing, but mine own.
The best person to do it is you.
The preaching may be of little effect.
You seem quite happy about it.
He looks as fit as a fiddle.
She turned pale, but now feels better.
"Grow old along with me." BROWNING.
Parliament was declared open.

Here the Completions in the Predicate are not Objects: they do not denote anything directly affected by the action expressed by the verb. They suggest something which is more or less identified with or attributed to the Subject, and which is comparatively little concerned with action. (Completions of this nature are sometimes called "Predicative Nouns" [Adjectives, Pronouns[1]]; or more precisely, **Subjective Complements.**)

In these sentences the notion of action is either comparatively unimportant, or indeed non-existent. In the case of the verb *to be* it is entirely non-existent. The verb is a formal link between the Subject and the actual Predicate. The verbs *look* and *seem* are not, it is true, merely formal, since they express some thought of a state or condition; but the thought they express is subordinate to the thought expressed by the remainder of the predicate. The verbs *turn* and *grow* express, it is true, the thought of a change of state; but this thought also is subordinate to that expressed by the remainder of the predicate[2] In such sentences the proportion between the amount of meaning in the verb and the amount in the completion is a variable quantity.

The Completions, therefore, differ widely from one another in respect to these proportions. In some instances the balance is very fine.

You may also note differences in the value of the Verbs. In some instances the Verb without its Completion would be meaningless.

Which, in your opinion, is of the greater weight in the following sentences, Verb, or Completion?—

1. "Things looked not unfavourably for James."
MACAULAY.

[1] See Report, p. 9; and Onions ES, §§ 24, 25, 34, and 35.
[2] It is therefore not strictly accurate to label such verbs "Copulative," as is often done.

2. " You look wise, pray correct that error."
LAMB.
3. The roses smelt very sweet.
4. The Christmas pudding tasted good, but it did not taste as good as it smelt.
5. The wind has been getting colder lately.
6. I shall hold you responsible for it.
7. Your apple trees look healthy.
8. You must bake it hard.
9. You must boil it slowly.
10. You must boil it fast.
11. The results will soon be out.
12. Strive with all your might.
13. Act promptly, if you act at all.
14. They found him quite recovered.
15. The weather seems to be changing.
16. His duty now became mine.
17. We have made him what he is.
18. " Home they brought her warrior dead."

The degree to which the balance tilts is, you see, not necessarily always reflected in the written sentence ; but if you speak these sentences you will see the balance better ; and you will also see that you can to some extent vary the balance.[1]

From the above you have certainly gathered that the Completions in the Predicate are of many different kinds. In the following chapters you will make a closer acquaintance with some of the chief varieties.

[1] *Cf.* Chapter VII., p. 54, *footnote.*

CHAPTER IX

COMPLETIONS IN THE PREDICATE (*cont.*)

"I'm afraid he isn't used to it, poor fellow, but really it will do him good." G. B. SHAW, *Captain Brassbound's Adventure.*

"Summum consilium maiores nostri appellarunt senatum." CICERO.

On l'a élu roi.
We consider him a gocd bat.
We call this a sentence.

In every one of these sentences there are *two* names of the thing most closely affected by the action. These, therefore, constitute a **Double Object.** (The second part of this is sometimes known as a "Predicative Noun"; or more precisely as an **Objective Complement.**) The verbs capable of this construction are extremely limited in number, and a verb followed by the Double Object in one language cannot necessarily be translated with a similar construction into another language.

Somewhat similar to this construction is the use, with the Object, of another Completion, consisting of a word or phrase which attribute some quality to that Object—for example :—

We call this good.
They thought the Committee very unintelligent.
He declared Parliament open.
Make the cistern water-tight.
She has dyed her hair chestnut.

This second Completion is sometimes known as a

"Predicative Adjective"; or more precisely as an **Objective Complement.**

Now look for Objects in the following sentences :—

1. I will allow you your expenses.
2. "I owe you five farthings."
3. The Colonel gave him ten days' leave.
4. Will you do me a favour ?
5. Illud te rogo.
6. "Ask me no reason why I love you !"
   SHAKESPEARE, *Merry Wives of Windsor.*
7. They awarded him the prize.
8. "I'll send him certain word of my success."
   SHAKESPEARE, *Measure for Measure.*
9. Er lehrt mich englisch.
10. He is teaching me English.
11. "I had then given me a Roll sealed." BUNYAN.
12. Magister puerum artem scribendi docet.

You will have noted that in each example there are *two* Objects. These, however, do not constitute a Double Object, but are two separate objects; they are not two names for one thing, but two separate names for two separate things.

Are these two separate things *equally* affected by the action which the verb expresses ?

If in any example you are able to answer in the affirmative this by no means easy question,[1] that example contains two **Direct Objects.** If, however, in any example you decide that one of these two separate things is not so much brought directly into causal relationship with the doer and his action as *interested in or benefited by* that action, the name of that particular thing constitutes an **Indirect** or **Dative Object.**

If it is difficult at times to draw a hard and fast line

[1] In a language such as Latin the decision is not so difficult, as the Dative Function is marked by a Case-Form; but in a modern language, even when, as with German, the old forms are still preserved, they do not necessarily any longer reflect real differences of meaning. (See Sütterlin DSG, p. 189. *Cf.* Chapter XXVIII.)

between a Direct and an Indirect Object, it is sometimes no less difficult to demark the border between an Indirect Object and an Adverbial Completion (see Chapter X.).

Take the following sentences :—

(*a*) He sent *me* a cheque.
(*b*) He sent *the Bank* a cheque.
(*c*) He sent a cheque *to me*.
(*d*) He sent a cheque *to the Bank*.

The italicized words here are in (*a*) and (*b*) clearly Indirect (Dative) Objects ; but in (*d*) are no less clearly an Adverbial Completion (see Chapter X.). What, however, of the italicized words in (*c*) ? Do they indicate the place the cheque was sent to, or the person benefited by the sending ? The answer is "either" or "both," according to emphasis, tone, context, and situation.

Now we will re-write some of the above examples in a different form :—

He was given ten days' leave.
You will be allowed your expenses.
He was awarded the prize.
I am being taught English.
I was then given a Roll sealed.
I was sent a cheque.

The construction here shown is a noteworthy Modern English idiom. When the name of a *person* is to occur in a sentence, there is a tendency in Modern English to make it the Subject of the sentence. This can, as you see, be easily effected by the use of the Passive Voice (see *infra*, Chapter XXXIV.).

If you look again at the form the above sentences took before we re-wrote them, you will see that in re-writing them we have made into the Subject what was originally an Object. But there were two Objects in the original sentences. What has become of the

second one? It has just remained unaltered; and grammarians call it the **Retained Object.**[1]

State which are the Completions in the following sentences, and label them as consisting of or containing :—

(*a*) Direct Object.
(*b*) Indirect Object.
(*c*) Double Object.
(*d*) Retained Object.
(*e*) Complement.

1. " The English version of the Bible remains the noblest example of the English tongue." GREEN.
2. Have you shown her her fault ?
3. They elected him Chairman.
4. " Tell me where is fancy bred."
SHAKESPEARE, *Merchant of Venice.*
5. This matter loomed large in the public eye.
6. They voted him into the Chair.
7. " This is the first Sunday that has looked and smelled and sounded Sunday." CHAS. READE.
8. " Aunts and things with money and the right of intervention are called ' people.' " H. G. WELLS.
9. You have played your Uncle a pretty trick.
10. You have made him what he is.
11. Wotton continued Ambassador for nearly twenty years.
12. " He had now entered the skirts of the village."
W. IRVING, *Rip van Winkle.*
13. " To these things they gave him no answer."
BUNYAN, *Pilgrim's Progress.*
14. It appeared difficult at first sight.
15. This billiard-ball does not look round.
16. She does not look round when she is whistled to.
17. My orange tastes bitter.
18. The river has risen high.
19. " It sounds rather a good title for a creepy story." G. K. CHESTERTON.

[1] Note that there are a few stereotyped phrases in which there is only an apparent, not a real, Retained Object—for example, He was banished *the country*; dismissed *the Service.* The italicized words here constitute Adverbial Phrases.

20. His action was thought very unkind.
21. The milk has turned sour and the butter turned rank, the sausages smell bad and the eggs will probably prove unspeakable.
22. " Make the gruel thick and slab."

SHAKESPEARE, *Macbeth.*

23. They have danced themselves silly.
24. That will spare you the trouble.
25. You have been played a dirty trick.
26. You shall be excused attendance.

CHAPTER X

COMPLETIONS IN THE PREDICATE (*cont.*)

"Neither let mistakes nor wrong directions, of which every man in his studies and elsewhere falls into many, discourage you. There is precious instruction to be got by *finding* that we were wrong. Let a man try faithfully, manfully, to be right; he will grow daily more and more so." CARLYLE, *Letters.*

A. ADVERBIAL MODIFICATIONS

1. He has just finished it.
2. Call me early.
3. He sends a letter home weekly.
4. He writes a weekly letter to the local paper.
5. "And when I ope my lips let no dog bark!"
SHAKESPEARE, *Merchant of Venice.*
6. Look where you are going.
7. It fills me with horror.
8. That hurts dreadfully.
9. When does the little busy bee improve the shining hour?

Each of the above sentences contains a word or group of words which serves to indicate more clearly the nature of the action which the verb by itself expresses, or the position of that action in time or space. Such a word (or word-group) is said to "modify" or to "limit" the verb, and is known as an **Adverb (Adverbial Phrase, Adverbial Clause)**.

Which are Adverbs, Adverbial Phrases, and Adverbial Clauses in the above examples? Which of them denote Manner, which Time, and which Place?

A very great number of adverbs can be ranged

easily under one of the three categories of Manner, Time, and Place ; but there are many simple adverbs and a vast number of adverbial phrases and sentences which are not so readily pigeon-holed. Some denote, not so much the exact locality of an action as the circumstances attending it, thus suggesting at once both time and place—for example :—

In these circumstances, we shall have to postpone the match.

" Romani Hannibale vivo nunquam se sine insidiis futuros existimabant." *Corn. Nep.*

" With Hannibal alive the Romans did not suppose they would ever be free from sudden attack."

He went away without saying another word.

Others express such ideas as Cause and Effect (*a*), Purpose (*b*), Condition (*c*), etc.—for example :—

(*a*) On account of the bad light the stumps were drawn.

The light failed, so that we could not play any longer.

" I was detained so as not to be able to get away." STEELE, *Letters*.

(*b*) We eat in order to live.

Il faut manger pour vivre, et non pas vivre pour manger.

" Edere oportet ut vivas, non vivere ut edas."

He works for his bread.

I have sent him to buy some stamps.

(*c*) " If wishes were horses beggars might ride."

B. ADVERBS WHICH ARE NOT COMPLETIONS

I. So far we have spoken of Adverbs (Adverbial Phrases and Clauses) modifying verbs, and thus, of course, modifying the whole Predicate. There are, however, so-called Adverbs which are not Completions of the Predicate. Some of these indicate not so much the nature of the action as the attitude of the speaker

towards the relation between the Subject and Predicate. Thus they **modify the whole sentence.** This class includes the so-called Adverbs (Adverbial Phrases, Adverbial Clauses) of Assertion : *not, possibly, presumably, perhaps, certainly, indeed,* etc.—for example :—

That has undoubtedly finished the business.
You will surely call on them.
(Contrast : A mule plants its feet surely.)
Jones has clearly won the prize.
Adolphus really is an ass.
Without any shadow of doubt he will succeed.
He will, I am sure, make a good score.

And it also includes a number of other Modal[1] Adverbs (Adverbial Phrases, Adverbial Clauses)—for example :—

He very properly refused to do it.
As a matter of fact he did not go.
All things considered, it was a failure.
He will naturally look after his own interests.
Fortunately all the thieves were caught.
To my delight, he sat up and took nourishment.
After all, you did promise it.
He has, in the first place, forgotten his racquet.
The author of the disturbance, I am happy to say, owned up at once.

Sometimes, as in the last example, the sentence-modifier is itself a sentence; but that does not, of course, justify us in calling the rest "sentence-equivalents," even if sentences can be substituted for them without materially altering the meaning.

Note that there is no hard and fast line between the **word-modifier** and the **sentence-modifier** : as in most other things in nature there are plenty of border-line cases. But to those who aim at grasping the exact meaning of sentences they hear and read, it is worth while to look out for the two diverse categories.

II. Look now at the following sentences, and discuss the part played by the italicized words :—

[1] See Chapter XXXVII.

1. Call me *very* early.
2. We have heard that *only too* often.
3. I am feeling *a little* below par.
4. " I look *horridly* frightful." FIELDING.
5. The wind seemed *a trifle* colder to-day.
6. Run *as* quick *as you can*.
7. " It was a *dead* westerly gale."
RUDYARD KIPLING.
8. " What epithet is contemptuous *enough* for the people who produce the *would-be* popular plays ? "
G. B. SHAW.
9. He hit the ball *nearly* to the boundary.
10. This procedure is to be followed *only* in cases of the utmost importance.
11. The sun stood *exactly* over our heads.
12. This *wholly* mistaken idea is widespread.
13. I am *half* glad and *half* sorry it has happened.

You will have decided that they are all modifiers, but that not a single one of them modifies a verb. Nevertheless it is the custom of grammarians to call them Adverbs. The term is unfortunate ; but it need not lead you astray, if in every instance you consider the exact duty[1] which the modifier is performing.

What duty is performed by the modifying words or groups of words in the following sentences ?—

1. Do as you are told.
2. " She stops crying ; and recovers herself somewhat, looking at him with a scared curiosity."
G. B. SHAW.
3. " For let it be said that the girls never under any circumstances went forth without permission, and scarcely ever alone." A. BENNETT.
4. " The younger son laughed loudly, the elder less loud, but he laughed." H. BELLOC.
5. She is just as jolly as she is beautiful.
6. " I think it would probably relieve both our feelings if we proceed to hang this dissenter without further delay, especially as I am debarred by my

[1] *Cf.* Brunot PL, p. 679 ; and see Appendix.

principles from the customary military vent for my feelings. Bring your man in."

G. B. SHAW, *Plays for Puritans.*

7. " You simply ate nothing all day yesterday."

A. BENNETT.

8. You ate simply nothing all day yesterday.

9. " Simon, conscious that he cannot himself make pies, approaches them with an ardour not unmixed with awe." G. K. CHESTERTON.

10. He is quite on the rocks.

11. A toad lives for many years.

12. Are you going there to-day ? To be sure I am.

13. " Thou wouldst have told this tale for virtue, not for such an end." SHAKESPEARE, *Cymbeline.*

14. Archibald, I understand, undertook to look after the baby in order probably that his mother might be able to exercise her vote.

15. Our cat has slipped off quietly as usual into the garden to look for sparrows.

16. You may go only if you promise to come back quickly.

17. Shall I do it so (thus) ?

18. We hope, by the way, to give a concert next week.

19. I couldn't possibly prevent it, could I now ?

20. I will do all I can, to be sure, to help you.

CHAPTER XI

COMPLETIONS IN THE PREDICATE (*cont.*) : THE BORDER-LINE BETWEEN ADVERB AND QUALIFIER

"But whatever foreign languages a young man meddles with (and the more he knows the better), that which he should critically study and labour to get a facility, clearness, and elegancy to express himself in, should be his own, and to this purpose he should be daily exercised in it." JOHN LOCKE, *Thoughts on Education* (1693).

IN the sentences,

(*a*) She smiled sweetly,

on the one hand, and on the other hand,

(*b*) She seems sweet to me,
(*c*) I consider her sweet,

the completions are recognized without effort as belonging to different categories. In (*a*) the word *sweetly* tells us something about the manner of the action, or, in other words, it modifies the verb. Further, apart from its actual work in this sentence, its form suggests to us that it is an adverb, since the suffix *-ly*, though found indeed in some other words (for example, *goodly*, *likely*, etc.), is the usual sign in Modern English of an Adverb of Manner. Whereas in (*b*) and (*c*) the word *sweet* suggests to us a characteristic of the person denoted by the Subject (*b*), or Object (*c*) ; it does not modify the verb, and therefore is clearly no adverb.

So also in sentences such as,

He runs fast (*a*),
He seems fast enough (*b*),
I consider him fast enough for a wing three-quarter (*c*) ;

though there is no difference of form, we do not require much mental effort to recognize the clear difference of function. But there are plenty of sentences in which you will not be satisfied that the Completion refers exclusively to the Verb, or exclusively to the Subject.

Consider, for example :—

"Pray you wrap yourself up very warm."
STEELE, *Letters.*

"The lady was wrapped up very warm."
FARQUHAR.

Here the word *warm* certainly refers to the person denoted by the Subject (Object) : it indicates the state of that person after the wrapping. But the reference is not exclusively to the Subject (Object) : the word also indicates the purpose or the effect of the action, and is therefore akin to an Adverb (or Adverbial Clause) of Clause and Effect, or of Purpose.

Similarly, in the sentences,

The stream runs red, He paints the town red,

the word *red* not only indicates the state of the thing denoted by the Subject (Object) ; it is also akin, in the first example, to an Adverb of Attendant Circumstances,[1] in the second to an Adverb of Cause and Effect. At one moment the mind may incline towards the thing denoted by the Subject (Object) ; at another towards the action or state expressed by the Verb ; but the resulting difference in the meaning is in many instances so slight as to be negligible. Who endeavours to distinguish between "Wrap yourself up warm" and "Wrap yourself up warmly" ? Contrast "Wrap yourself up thoroughly." What practical difference is there between "Hold it tight" and "Hold it tightly" ? or between "He arrived safe" and "He arrived safely" ?

Present-day English is tending to favour the employment of the forms in *-ly* in such instances. Where,

[1] See pp. 154 and 196.

for example, Steele wrote, " I sent £10 and hope you received it safe," modern usage perhaps favours *safely*. Where, for example, Samuel Foote wrote, " You need not lean so heavy upon me," modern usage certainly favours *heavily*. This tendency is, of course, not due so much to appreciation of fine differences of meaning as to the analogy of the numerous Adverbs of Manner ending in *-ly*. So, for example, we often say, " He sat silently," when we really mean, " He sat silent " (that is, " He sat without speaking " ; not " He did not make any noise by wriggling on his seat ").

It is interesting to see the present-day encroachment of this form in *-ly*, which until lately was restricted in the main to Adverbs of Manner—for example :—

" You can buy it quite cheaply " (cheap).
" Do not forget to pack the garments flat and fairly loosely " (loose).

At times this encroachment amounts to abuse—for example :—

" Grate the cheese finely " (fine).
" Press with a very hot iron and it will dry quite stiffly " (stiff).
" It makes the hair grow more thickly " (thicker).

But on the other hand you will find instances enough in seventeenth and eighteenth century literature of genuine Adverbs of Manner occurring in constructions where Modern English does not employ them—for example :—

" You shan't venture out this evening, my dear, you look most shockingly."
GOLDSMITH, *She Stoops to Conquer.*
" Does he look madly and talk madly ? "
CONGREVE, *Love for Love.*
" This action looks honestly."
G. COLMAN, *The Man of Business.*

In such instances you should note that the verb has

not exactly the same meaning as it has to-day. In present-day English *to look* means "to be in appearance to me," but at an earlier period it expressed the full idea of action. For this difference compare "it smells horrible" (that is, "*is* horrible as to its smell)," "and it stinks horribly" (that is, "*throws forth* a stench").

I. Pick out from the following sentences :—

1. Words in *-ly* which are Adverbs.
2. Words in *-ly* which are not Adverbs.
3. Adverbs (or "Ac-qualifiers" [1]) without the *-ly* suffix.
4. Instances on the border-line between Subjective (Objective) Complement and Adverb.
5. Instances of the abuse of an Adverbial form.

II. Discuss 4 and 5 with some detail.

1. The clock ticked slowly.
2. Obediently Timothy put his teddy bear away.
3. Our clock has gone slow.
4. "Paper is so excessive dear." FARQUHAR.
5. "Her humour don't sit so easy upon her." FARQUHAR.
6. "Aw believe she's kissed ye a hunder times since ye was badly." A. S. NEILL, *A Dominie Dismissed.*
7. "The whole stage of things scarce serveth for our instruction." THOMAS BROWNE.
8. He hammered the nail tightly in.
9. Bonzo lapped up the ginger-beer steadily.
10. I like a boy to be lively.
11. He stood firm on his legs.
12. He stood firmly on his legs.
13. "We seamen speak plain, brother." FARQUHAR.
14. Don't put the butter on too thickly.
15. Stephen holds the steps steady.
16. Lucinda looks perfectly lovely.

[1] See Appendix, Notes on Chapter x.

17. " The dull Earth's propless massie ball stands steddy still." SYLVESTER, *Du Bartas* (1591).

18. Polly pressed the plaster firm.

19. Polly pressed the plaster firmly.

20. " If the tap will not turn off tightly, have a new washer put on." *Home Gossip.*

21. " Epicurus lies deep in Dante's hell."
SIR T. BROWNE, *Urn Burial.*

22. " Your Red Majesty shouldn't purr so loud."
LEWIS CARROLL.

23. " Sit up a little more stiffly."
LEWIS CARROLL.

24. " His frock-skirts looped over his elbow, showing substantial stern-works, tramps stoutly along." CARLYLE, *Past and Present.*

25. " The devil, at this, grinned so horribly that every drop of beer in the house turned sour; he gnashed his teeth so frightfully that every person in the company well-nigh fainted. He slapped down the great parchment upon the floor, trampled upon it madly, and lashed it with his hoofs and his tail."
THACKERAY, *Paris Sketch Book.*

26. We have had quite enough of this.

CHAPTER XII

PREPOSITIONS, ADVERBS, AND VERBAL PARTICLES

" Nothing endures, nothing is precise and certain (except the mind of a pedant)." H. G. WELLS, *A Modern Utopia.*

He is walking *in* the garden.
We close *on* Wednesdays *at* 1 p.m.
Put your hat *on* the peg.
Come *with* me.
They motored *from* London *to* Birmingham.
" Put cats *in* the coffee, and mice *in* the tea."
LEWIS CARROLL.

You do not need telling that the words italicized above are called **Prepositions.** There is nothing about their form to tell you this. If you were asked to label *in, on, at, with, from, to,* etc., apart from a context, you would be wise to decline to attempt the impossible. Is it, perhaps, their position then that enables you to label them ? If you happen to know that " preposition " once meant something " placed before," and especially if you happen to know the Latin prepositions by sight, you will probably give an affirmative answer. But your answer would be only half the truth. In the following sentences each of the italicized words is placed before a noun, " The car ran *down* the hill," " The mouse ran *down* the clock," " The car ran *down* the policeman " ; but you do not have to think hard to realize that *down* in the last sentence requires a different label from that applicable to *down* in the other two. In deciding, therefore, whether a word is a Preposition or not, you have to consider not only its

position, but the work it does in connection with other words. (The test of function, you may note, is the chief means by which most of the other " Parts of Speech " may be determined in Modern English—for example, " If you *cut* some plaster and put it on your *cut* finger, the *cut* will soon heal.") You now realize what that work is. It is to show the relation [1] in which a noun stands to some other part of the sentence. Preposition and Noun together form a unit within the rest of the sentence ; they constitute a **Case-Phrase.**

Now consider the following sentences :—

He has run *up* a bill.
I picked *up* that book yesterday.
You have brought *up* an interesting subject.
Parliament threw *out* the bill.
Mary has wrung *out* the dish-cloth.
Augustus has polished *off* fourteen buns.
You must carry *over* the answer to the next page.
Tommy has knocked *over* the tea-pot.
He ran *down* the performance.
These boxes take *up* too much room.

Here the words italicized do very different work from the words we have examined above. They happen to occur before nouns, but they might be placed later in the sentence without affecting its meaning in the slightest. (See how near the end of the sentence you can place them.) They do not show the relation in which the nouns that happen to follow them stand to any other words. They do not fuse, as it were, with any noun. But whether they follow it closely or at a distance, they belong to the verb, not to any noun. You would not, therefore, be wrong in stating that they are adverbs. And yet such words do not perform

[1] For this reason it is also known as a **Relation-word.** Note that the Preposition (Prefixed Particle) is not the sole means of expressing these relations. In many languages—for example, Latin, Greek, German—some of them are expressed by inflexions (Case-Forms). Another means of expressing them is word-order.

exactly the same work as the general run of adverbs do. They do not merely add to the meaning of the verb; they tell us indeed nothing of the place, manner, purpose, etc., of the action. Rather, they may be said to fuse with the verb, and with it to express one unit of thought.

When, therefore, such words differ clearly from the ordinary adverb, it is advisable to give them a more precise label: **Verbal Particles**. This precision is especially to be recommended to those of you who are learning or likely to learn other languages, but it is helpful in the study of English itself.

This union of simple Verb with Particle forms what is known as a **Compound Verb**.

But this postfixed **Separable Particle**, which occurs so frequently in English and German, requires sharper scrutiny. Where the verb preserves its literal meaning, it is practically impossible to make a distinction between Particle and ordinary Adverb, and so to determine whether we have before us a Compound Verb or not[1]—for example, "Lift *up* your heads, O ye gates," "Come *back*," "Go *away*," "He threw the parcel *down*." In cases of doubt, one has the feeling that a Compound Verb has not yet developed.

But in such examples as the following, where the meaning of the original verb (or "Simplex") is no longer literal, the Particle is readily recognized:—

> Mr. Muggins was kicked *out* at the last election.
> They threw *over* their allies.
> Hurry *up!*
> Will you please let me *off* this time.
> The young rascal took *off* his master very cleverly.
> Augustus has eaten *up* all the strawberries and cream.

[1] Note that the degree of real or formal fusion which occurs in a verbal expression in one language can have no weight in our decision regarding the degree of fusion in the expression which may translate it in another—for example, *abiit*—he has gone off; *excessit*—he has gone away; *evadit*—he has got away; *erupit*—he has burst out.

Our washerwoman has brought *up* and educated seven children.

When do you break *up* ?

We shall close *down* at ten-thirty.

No such difficulty as the above is presented by the **Inseparable Particle**, which is recognizable at once by its position and without any reference to meaning—for example :—

Arise, bespeak, depart, decamp, disagree, disobey, forgive, forecast, gainsay, misbehave, outlive, overlook, overturn, return, surrender, upset, undermine, withhold, withstand.

All these are seen at a glance to be Compound Verbs.[1]

A. State which words in the following sentences are Prepositions, and which are Adverbs or Verbal Particles. Endeavour to differentiate the two latter classes.

B. State which of the words you have selected can be put later in the sentence without altering its meaning.

C. For the verbs italicized substitute others of a different type ; such as *go away* for *depart*, and *return* for *come back*. Indicate any difference of meaning or style such as exists, for example, between *draw near* and *approach*, and between *expel*, *turn out*, and *kick out*.

1. " Three children sliding on the ice, all on a summer's day ;
As it *fell out*, they all fell in ; the rest they *ran away*."

[1] We may note that English has a goodly number of words which a student of Latin recognizes as etymologically compound verbs, but many of which are now in actual fact felt to be one indivisible word. And there are a few similar verbs of native origin, which are divisible only by the philologist. For example :—

(*a*) *super*vene, *sub*sist, *de*sist, *de*cline, *com*plete, *in*scribe, *ex*pel, *e*vade, *ab*scond, *op*pose.

(*b*) *a*light, *be*seech, *for*sake, *an*swer, *t*wit, *af*ford, *f*ret, *d*off.

2. " Squad, *fall in !* "

3. He answered back the Corporal and was promptly *run in.*

4. He tore off his coat and jumped in.

5. Our School Captain is running at Stamford Bridge.

6. " See how this river comes me cranking in."

SHAKESPEARE, *Henry IV.*

7. Nelson pretended to look through his telescope.

8. " The Indians of Paraguay *eradicate* their eyebrows and eyelashes." DARWIN.

9. What time do they kick off ?

10. " Roll on, thou deep and dark blue ocean, roll."

BYRON.

11. They *set out* all the fossils in a show-case.

12. The Archæological Society *set out* for Stonehenge.

13. " The garrison, in a panic, *evacuated* the fort."

MACAULAY.

14. Will you please look over this exercise ?

15. " The comedies, you see, have *extirpated* the whole species of beaux." STEELE.

16. Felix jumped up and landed in the soup-tureen.

17. Charlie jumped up when his aunt *came in.*

18. " I hate to overstate my case."

SYDNEY SMITH.

19. The noble Viscount has put up his car for auction.

20. " It is a gain to shorten it by *expunging* anything superfluous." MATTHEW ARNOLD.

21. Does your agreement allow you to sub-let your house ?

22. " The artist *erased* the face and *inserted* that of Cromwell." H. WALPOLE.

23. " Then fill up the glasses with treacle and ink,
Or anything else that is pleasant to drink."

LEWIS CARROLL.

CHAPTER XIII

POSTPOSITIONS *v.* VERBAL PARTICLES

"Les préjugés sont les rois du vulgaire." VOLTAIRE.
"That language ranks highest which goes farthest in the art of accomplishing much with little means, or, in other words, which is able to express the greatest amount of meaning with the simplest mechanism." JESPERSEN, *Language.*

LOOK at the word *at* in the following sentences :—

(*a*) They laughed at our remarks.
(*b*) These are the remarks at which they laughed.
(*c*) These are the remarks that they laughed at.
(*d*) These are the remarks they laughed at.
(*e*) Our remarks were laughed at by them.

You think you can label it in (*a*) a Preposition at once. Well, put (*a*) aside a moment. There can be no doubt that it is a Preposition in (*b*). We will not here discuss this sentence beyond remarking that it is beloved of foreigners and would-be "correct" native writers, and that if it is English, it is not idiomatic English. In the other three sentences the word is clearly not pre-posited to anything. We shall therefore avoid confusion of thought if we call it a **Postposition** (or Postfixed Particle). Neglect of this elementary precaution had led many well-meaning persons to think that its position at the end of a sentence is "incorrect."

There is something else to notice. First consider (*e*). Here the word *at* has clearly fused with the word *laugh* and formed a compound transitive verb, every bit as much a compound verb as, for example, *pump out, fold up, go back, exhaust, return, destroy.* The word

at then, while it still remains a relation-word, has been repelled from the noun and attracted to the verb. It has become a Verbal Particle. You will probably now agree that in (*c*) and (*d*) the same kind of change has taken place.

And now go back to (*a*). Are you certain now that it contains a Preposition ? Whether it does or not is not easy to determine. We see again what we have seen before : language is in a state of flux.

We began our investigation above with a sentence containing possibly an intransitive verb ; and we have seen how such a verb can by means of a Particle be transformed into a transitive verb.

Let us now start again, this time with a couple of sentences in which the verb is transitive already :—

(*a*) Tom has placed the egg in the box.
(*b*) This is the box in which Tom placed the egg.

In both these sentences the word *in* is clearly a Preposition. (And, by the bye, (*b*) here does not strike one as being so strained as (*b*) above did ; from which we see that language is not a system of rigid rules.)

But how are we to label the same word in sentences such as :—

(*c*) This is the box that Tom placed the egg in.
(*d*) This is the box Tom placed the egg in.

Obviously the answer is much the same as that above : the word *in* is a Postposition ; and further it is a Verbal Particle. Whilst still remaining a relation-word, it has been attracted from the noun to the verb. But note that it has not been attracted to the verb alone, but to the verb plus the original Object. The group Verb plus original Object plus Particle forms a kind of free compound, which is equivalent to a verb, and indeed can itself take an Object.

Note that there is here no corresponding sentence (*e*). Such would run : " The box has been placed an egg in by Tom." The language has not got so far as this in its development ; but the tendency is there, although the pedants fight it—for example :—

This must not be lost sight of.
I'm not going to be made a fool of.
He is given up hopes of.

It is to be expected that such useful and idiomatic constructions will establish themselves in time in our literary language, though at present they are looked upon rather askance, somewhat as soft hats, brown boots, and lounge suits were on formal occasions in the Victorian era. One need not overdo the idiom and produce such sentences as : " You're not the sort of fellow I'm going to be made a fool of by."

Let us look at some more examples of Postpositions. You will observe that they are by no means all Verbal Particles :—

1. Here is a pencil to jot your notes down with.
2. He is an easy man to get on with.
3. That's a silly thing to waste your time on.
4. What a trivial matter to worry about.
5. This light is pleasant to read by.
6. It's not a very good hall to dance in.
7. I dislike the person referred to.
8. These are the things that parents are always worried about.
9. It's a book I am very fond of.
10. This is a line we've been out of for some time.
11. These are the people I'm most happy with.
12. The subject already touched on may now be studied more closely.

You might try to re-write all these examples in such a way as to get rid of the Postpositions—for example, " Here is a pencil with which to jot down your notes." The results will please you.

Now try to make out what is the exact function of each relation-word in the above examples and in the following ones. But do not be discouraged if you find that it cannot be absolutely determined in every case.

13. That's the very subject we were talking about.
14. This is the stick he was struck with.
15. They threw stones at me.
16. Luther threw his ink-pot at the wall.
17. The dog was thrown stones at. (N.B. taboo!)
18. "There is no hope for mercy."

SHAKESPEARE, 3 *Henry VI.*

19. They talked the whole day about cabbages and kings.
20. He spends a lot of time at mathematics.
21. It's an awkward shape to drink out of.
22. I spoke very gently to him.
23. The first person I spoke to told me the way to go.
24. "You are looked for and called for, asked for and sought for." SHAKESPEARE, *Romeo and Juliet.*
25. "For, except the people at the Angel, the Browns, Mrs. Jamieson, and a little lad his lordship had sworn at for driving a dirty hoop against the aristocratic legs, I could not hear of any one with whom his lordship had held conversation."

MRS. GASKELL, *Cranford.*

26. "It isn't etiquette to cut any one you've been introduced to. Remove the joint."

LEWIS CARROLL.

CHAPTER XIV

CONJUNCTIONS AND PSEUDO-CONJUNCTIONS: WORD-LINKS, PHRASE-LINKS, CLAUSE-LINKS, SENTENCE-LINKS, PARAGRAPH-LINKS

"These orators are remarkable for their distinct elocution and force of expression: they dwell on the important particles *of* and *the*, and the significant conjunction *and*; which they seem to hawk up, with much difficulty, out of their own throats, and to cram them, with no less pain, into the ears of their auditors."

COWPER, *Conversation.*

CO-ORDINATING WORD-LINKS

WE have seen above that certain words called Prepositions help to link a noun with other parts of the sentence. There are, however (in all languages), words which serve to link nouns, and are yet outside the category of prepositions. These words do not, as prepositions do, unite with a noun to form a unit dependent upon some other word: they link together words of similar function.

In the sentences,

Mr. and Mrs. Smith called this afternoon,
I have just met Mr. and Mrs. Smith,

the word *and* does not express any inter-dependence between *Mr.* and *Mrs.*; it unites them in the form of a Multiple Subject (Object). Its function, therefore, is different from that of a word like *with* in the following sentences:—

"Mrs. Smith, *with* her husband, called this afternoon."

"I saw Mrs. Smith *with* her children in the Park."

That these two functions, however, may merge the one in the other, may be observed in such a pair of practically equivalent sentences as :—

He ordered roast beef *with* horseradish sauce.
He ordered roast beef *and* horseradish sauce.

Another instance of this merging is to be found in such a construction as :—

The man *with* his dog *have* just come,

where the use of the plural verb shows that in the speaker's mind *man* and *dog* are co-ordinated (we are not immediately concerned with the question whether such a construction is opposed to good English usage or not, so much as with the fact that it actually occurs). But in the main the two functions are kept clearly enough apart. This fact, indeed, is self-evident from the Case-Forms of inflected languages such as Latin, Greek, and German ; and even in English it is obvious enough when there is a Pronoun Subject—for example :—

The lady *with him* applauded the performance.
The lady *and he* thoroughly enjoyed the cricket match.

Now examine the sentences :—

Time *and* Tide wait for no man.
I saw him *and* his father in the Park.
They have painted *and* decorated the bath-room.
You *or* I must go to the Post.
He sings *or* squalls with the local Glee Society.
She reads aloud to her Uncle *or* Aunt every evening.
He is brave *but* cautious.

The word which, as above, links together words of similar functional value, is most accurately described as a **Co-ordinating Word-Link** (in contrast to the Preposition, which is a Subordinating Word-Link).

Sometimes *two* links instead of one are employed :—

I saw *both* him *and* his father in the Park.
Either you *or* I must go to the Post.

Neither you *nor* anybody else shall give sugar to my dog.

The average Hottentot can *neither* read *nor* write.

CO-ORDINATING PHRASE-LINKS

The above links can unite phrases as well as single words. Such a link is most accurately described as a **Co-ordinating Phrase-Link.**

Substitute phrases for single words in the above examples.

CO-ORDINATING CLAUSE-LINKS

The above links can all be employed to unite clauses—that is to say, sentences which themselves form parts of a larger sentence. Such a link is most accurately described as a **Co-ordinating Clause-Link.**

Make up sentences to illustrate this usage.

CO-ORDINATING SENTENCE-LINKS AND PARAGRAPH-LINKS

Some of them, too, may be employed to unite formally independent sentences, or even groups of loosely connected sentence-rows or sentence-complexes [1]—(in writing, such groups form the Paragraph)—for example :—

> " If any artist, I do not say had executed, but had merely conceived in his mind the system of the sun, and the stars, and planets, they not existing, and had painted to us in words, or upon canvas, the spectacle now afforded by the nightly cope of heaven, great would be our admiration. *Or* had he imagined the scenery of this earth, the mountains, the seas, and the rivers ; the grass, and the flowers, and the colours which attend the setting and the rising sun, and the hues of the atmosphere, these things not before existing, truly we should have been astonished. *But* now these things are looked on with little wonder, and to be conscious of them with intense delight is esteemed

[1] See Chapter XLII.

to be the distinguishing mark of a refined and extraordinary person."

SHELLEY, *On Life : cit.*, Sweet NEG.

Such a link is most accurately described as a **Co-ordinating Sentence-Link** or **Paragraph-Link** as the case may be.

The above Co-ordinating Word-Links, Phrase-Links, Clause-Links, Sentence-Links, and Paragraph-Links are commonly classed together under the name **Co-ordinating Conjunctions.**

OTHER CO-ORDINATING CLAUSE-, SENTENCE-, PARAGRAPH-LINKS

Therefore, consequently, so, yet, for, nevertheless, also, moreover, etc.

Words such as these link the sentence in which they occur with a preceding sentence. They differ from the true Co-ordinating Links dealt with above, in that they introduce a sentence which, though formally co-ordinate, is logically subordinate.

They do not modify the meaning of either of the linked sentences, and therefore it is inaccurate to compare them with the true Sentence-modifying Adverbs such as : " *Presumably* he will succeed " (see Chapter X., B.). It is difficult, therefore, to see why they should be called Adverbs rather than true Conjunctions.

SUBORDINATING CLAUSE-LINKS

These introduce—

(*a*) **Noun Clauses**—for example :—

He said *that* he loathed garlic.

The office-boy asked *if* he might go to his great-aunt's funeral.

I should like to know *whether* you did this exercise by yourself.

(*b*) **Adverbial Clauses**[1] of every kind—namely, Of Time, Place, Cause, Purpose, Result, Concession, Hypothesis, Comparison.

These subordinating Clause-Links are commonly designated **Subordinating Conjunctions.**

INTERROGATIVE PRONOUNS AND ADVERBS WHICH ARE NOT LINKS

A Subordinate Noun-Clause is frequently introduced by an Interrogative Pronoun or Adverb—for example, *who, whom, whose, what, which, where, whence, whither, when, why, wherefore, how.*

Note that the subordination of such a clause is frequently shown partly by word-order—for example :—

He asked why *they had* done it. (Contrast : Why *have they* done it ?)

It is not shown in the slightest by the Interrogative Adverb. Accordingly it is inaccurate to call such an Interrogative Adverb a Link (Conjunction).

Pick out the Conjunctions in the quotations below, stating whether they are co-ordinating, or subordinating. Determine the function and meaning of the clauses they introduce.

1. " A sentence in a book, or a word dropped in conversation, sets free our fancy, and instantly our heads are bathed in galaxies, and our feet tread the floor of the Pit." EMERSON, *Representative Men.*

2. (Time stays still with) " Lawyers in the vacation, for they sleep between term and term."
SHAKESPEARE, *As You Like It.*

3. " The crowded tenements of a struggling and restless population differ only from the tents of the Arab or the Gipsy by their less healthy openness to the air of heaven, and less happy choice of their spot

[1] For details of (*b*) consult Report TG, XXX. (1)–(8).

of earth ; by their sacrifice of liberty without the gain of rest, and of stability without the luxury of change."

RUSKIN, *The Seven Lamps of Architecture.*

4. " Since you accept my hospitality, you cannot have so bad an opinion of it."

G. B. SHAW, *Three Plays.*

5. " Nothing would serve him but he must imitate Alexander." WOTTON, *History of Rome* (1701).

6. " And as it turned out that his knowledge of English was exactly commensurate with hers of Malay, there seemed to be an impassable gulf fixed between all communication of ideas, if either party had happened to possess any."

DE QUINCEY, *The Opium Eater.*

7. " It must be observed, that they never went without money themselves, as my wife always generously let them have a guinea each, to keep in their pocket but with strict injunctions never to change it."

GOLDSMITH, *Vicar of Wakefield.*

8. " I shall go to the play, which I make a place of business ; for I am in hopes of seeing two or three people in the boxes whom I cannot see elsewhere."

STEELE, *Letter* 193.

9. " I am as happy as if I had found a passage to the North Pole or discovered the longitude."

G. COLMAN, *The Spleen.*

10. " I beg pardon that my paper is not finer, but I am forced to write from a Coffee-house where I am attending about business." STEELE, *Letter* 14.

11. London milk too is nothing but a composition of chalk and rain-water, and the bread is all whitened with alum." G. COLMAN, *The Spleen.*

12. " If this be your play, what d'ye think of roly-poly or a country-dance ? What if we should have a match at football ? " ARBUTHNOT, *John Bull.*

13. " I have a shoulder of an Egyptian king that I purloined from one of the pyramids, powdered with hieroglyphics." CONGREVE, *Love for Love.*

14. " I don't eat a great deal unless it be at breakfast, dinner, and supper, and afternoon's nunchion."

FIELDING, *The Old Man Taught Wisdom.*

15. It is snowing, so I shall have to postpone my ride.

16. He lost the race ; still he made a good try.

17. A. is greater than B. and B. than C. : therefore A. is greater than C.

18. It may be beyond your reach ; it is nevertheless worth striving for.

19. You have expressed your regret ; all the same you will have to pay for the damage.

20. Jones heads the list ; Brown too has done first-class work.

21. "It is without all controversy, that learning doth make the minds of men gentle, generous, maniable, and pliant to government ; whereas ignorance makes them churlish, thwart, and mutinous."

BACON, *The Advancement of Learning.*

PART II

CHAPTER XV

PARTS OF SPEECH: MEANING, FORM, AND FUNCTION

"So, with the throttling hands of Death at strife,
Ground he at grammar;
Still, thro' the rattle, parts of speech were rife."
BROWNING.

YOU have by now realized that a sentence can be split up into smaller units: it can be taken to pieces like a jig-saw puzzle; or, if you prefer it, can be analysed like a chemical compound.

These little pieces, or these elements, are known as words. A word is formed by the union of, as it were, a piece of thought with a sequence of speech-sounds.[1]

Is it possible to separate these words into different classes? Perhaps; but the task is not so easy as some people imagine. And the proof of this statement is that grammarians of repute cannot agree even as to the number of such classes or "parts of speech!"

What is to be the basis of a separation of words into "parts of speech"? There are three methods of approach:—

1. Classification according to **meaning.**

2. Classification according to **form,** or rather, according to variability of form.

[1] A sequence of speech-sounds divorced from its related meaning is known as a **phoneme.**

3. Classification according to **function**, or use in the sentence.

I. Meaning.

One might, for instance, group together :—

(*a*) Words denoting a substance—for example, *horse, table, tree, moon,* with any number of sub-groups ;

(*b*) Words denoting comparatively permanent qualities of substances—for example, *blue, heavy, fat ;*

(*c*) Words denoting temporary qualities of substances —for example, *raining, angry, sleepy ;*

(*d*) Words denoting changes undergone by substances—for example, *grow, fall, beat, hop, run ;*

(*e*) Words denoting quantity—for example, *five, many, all, dozen, few ;*

(*f*) Words denoting locality—for example, *here, there, yonder, this, that ;*

(*g*) Words denoting time—for example, *now, never, to-morrow, afterwards, soon ;*

and so forth. The above list might be expanded at pleasure. Such a classification, if you make it yourselves, and without too much detail, will afford you an excellent mental training. Carried out thoroughly, it would result in a new and valuable type of dictionary.

II. Variability of Form.

This is by far the easiest classification to carry out, provided that in the language examined there really are a reasonable number of distinct, variable forms to classify. Given these, no more mental effort is required than to sort coloured wools or to arrange wooden bricks according to shapes and sizes.

In an inflected language, such as Latin, Greek, Anglo-Saxon, German, it is to some extent possible, without regard to either meaning or function, to group together (*a*) words which are "declinable" (Nouns)—for example, *canis—canes, equus—equi, regina—reginæ ;* (*b*) words which are declinable in more than one gender ("Adjectives")—for example, *durus, -a, -um,*

duri, -æ, -a ; (c) words which can be "conjugated" (Verbs)—for example, *amo, -at, -avi, -abo,* etc., etc.

But even in these languages there are a great number of words which the grammarians classify not purely by form but also by function—for example, Adverbs, Prepositions, Conjunctions.

In a language like English, which has preserved only a few traces of its ancient multitude of inflexions, form alone is seldom very helpful towards classification. Does the word *dogs* mean "more than one dog," or is it a part of the verb *to dog ?*

III. Function.

This is the most difficult basis of classification; and accordingly, in the study of highly inflected foreign languages it is very properly postponed until the forms have been mastered. But a Frenchman or a Chinaman could master the English inflexions in a day, and you yourselves mastered them several years ago without realizing it. You have, therefore, been able to proceed to the more difficult and more profitable study; and if you have worked carefully through the preceding chapters of this book you are already familiar with the broad outlines of Classification by Function.

If English had lost *all* its inflexional forms, our course would be straightforward, if not easy. We should start from the broad outlines we have already won of a classification according to function; and filling in these outlines with greater detail, we should attain a more or less complete category of functional parts of speech. But as the inflexional forms of English, though few in number compared with Latin or Anglo-Saxon, yet still constitute a very important part of the mechanism of our language, it is obvious that they cannot rightly be neglected.

We are confronted, therefore, with the task of attempting some kind of classification, which shall

have due regard to the three not always commensurable things—Meaning, Form, and Function. If such an attempted classification does not develop your thinking powers to the same extent as we trust our earlier chapters have, it will at least stand you in good stead in the study of such other languages as you are likely to approach.

"You make your ideal clear, a scientific language you demand, without ambiguity, as precise as mathematical formulæ, and with every term in relations of exact logical consistency with every other. It will be a language with all the inflexions of verbs and nouns regular and all its constructions inevitable, each word clearly distinguishable from every other word in sound as well as spelling."

H. G. Wells, *A Modern Utopia.*

CHAPTER XVI

PARTS OF SPEECH (*cont.*): FULL-WORDS *v.* FORM-WORDS

"He that will know the truth of things must leave the common and beaten track, which none but weak and servile minds are satisfied to trudge along continually in."

LOCKE, *On the Conduct of the Understanding.*

"Each is a good starting-place for thought, if only for the thought that refutes it." G. K. CHESTERTON, *Fancies v. Fads.*

(*a*) *The* nature *of* man *is* radically good.
(*b*) Give your little brother *a* chocolate.
(*c*) I want *some* strawberries *and* cream.
(*d*) Jones runs better *than* Brown.
(*e*) They stayed *at* home.
(*f*) Castor *and* Pollux *are* their names.
(*g*) *The* plumbers *have* finished their job.

If you examine the separate speech-elements or words in the above sentences, you will see that in regard to both meaning and function they fall into two distinct classes :—

(1) Words which have an independent meaning of their own. These are known as **Full-Words.**

(2) Words which have little or no independent meaning of their own, but serve only to indicate relations between, or to express more precisely things signified by Full-Words. These are known as **Form-Words.** The term Form-Words has been given to this class (2) because the words in question are words in form only : some of them are "Relation Words." In the above examples we have italicized the Form-Words. Let us explain them a little more closely.

In examples (*a*) and (*f*) *is* and *are* have no meaning whatsoever in themselves, but serve solely to connect Subject and Predicate. They have no notional value, but solely syntactical value or function.

In (*c*) and (*f*) *and* has the function of connecting two Full-Words of the same rank.

In (*d*) *than* has the function of showing a relation of comparison between Brown's running and Jones's running.

In (*e*) *at* has the function of showing the relation in the speaker's mind between the thing "home" and the fact of "their staying." Although such a word may be formally separated from the noun to which it refers (for example, "at my home"), it is in reality as much a part of that noun as is, for example, the suffixed Case-Form *i* of the Latin word for "at home," *domi*.

In (*a*) *of*, though formally independent of *man*, has exactly the same meaning and function as the suffixed Case-Form *'s* of the word *man's*.

In (*g*) *have* has some syntactical value, but chiefly serves to express Tense (see Chapter XXXV.); and so it has exactly the same function and meaning as have, for example, the Greek and Latin suffixed (and prefixed) Perfect Tense Inflexions.

In (*a*), (*b*), (*c*), and (*g*) *the*, *a*, and *some* have not even syntactical value. The "Indefinite Article" *a* serves solely to show that the chocolate is thought of not as a vague quantity or mass but as one of a number of units (see Chapter XIX.). The word *some*, with its weak stress, serves solely to indicate that the speaker has in mind a vague part of a vague number or of a vague mass (see Chapters XIX., XX., and XXIX. (8)). It is here every bit as much a mere Form-Word as are the French *du*, *de la*, *des*. The "Definite Article" *the* in (*g*) serves solely to indicate that the speaker is referring not to a part but to the whole of some number of units known to both him and the

hearer. In (*a*) it has, we think, a somewhat similar defining value.

The words we have just examined are indisputably Form-Words only ; and there are a good many more which you will now have no difficulty in recognizing as belonging to the same category.

There are, however, in our language, many words on the border-line between Form-Words and Full-Words —for example, (*a*) *look*, *seem*, *turn*, etc., used as in Chapter VIII. ; (*b*) *will* and *shall* as Future Tense-Forms (see Chapter XXXVI.) ; (*c*) some prepositions, especially such as signify place (see Chapters XII. and XXXI.).

It is a difficult task, and at times an impossible one, to draw a hard-and-fast line between the Full-Word and the Form-Word ; but that is no reason why you should shirk all investigation of these two categories. If you are dissatisfied with the results of your own honest hard thinking, that is itself mental and moral progress. If you do not desire such progress, but are content to be a mere mechanical sorter of words, why not frankly abandon all striving after culture and stick to the more profitable sorting of wool or buttons ?

CHAPTER XVII

THE NOUN: SUBSTANTIVE, PRONOUN, ADJECTIVE

"But this is a question of words and names,
And I know the strife it brings."
KIPLING, *Gallio's Song.*

"These divisions and systems were made by men, and carry the mark of the fallible on them."
LOCKE, *On the Conduct of the Understanding.*

BEFORE proceeding any further, let us again remind ourselves that the facts of language are not the invention of philosophers, but the product of the mental and physiological activities of countless generations of ordinary muddle-headed human beings.

This reminder will prevent us from trying to discover well-defined, logically distinct "parts of speech"; such as have in fact no real existence. It will also influence us to begin our investigations with the simple concrete realities which present themselves to the average mind.

Now the things that present themselves most distinctly to the naïve mind are things that seem to be permanent, that is to say, material things.[1] Possibly, therefore, there is a natural tendency to group the names of such things together. But in the course of linguistic development the names of other "things," namely qualities, occurrences, changes, have come to acquire similar forms, or to perform similar functions, to those of these primary names.

[1] See Appendix, Note to Chapter IV.

I. THE NOUN-SUBSTANTIVE

A name which serves as a more or less fixed label for a "thing," is known by grammarians as a **Noun-Substantive,** or simply as a **Substantive.**

In Latin and Greek the Noun-Substantive has inflexions which distinguish it from other words. This state of affairs once existed in all the languages of the Indo-European group, but in process of time they have most of them lost a good many of these inflexions. Of this ancient wealth of substantival inflexions, English—except in a few isolated words—now possesses only one or two.

II. THE PRONOUN

In addition to the nouns discussed above, which in any given language are comparatively fixed names of things, there is another class of nouns in use, names which serve as temporary rather than as permanent labels. These form an important division of our first main part of speech.

In any conversation the name *pudding* refers to one particular thing or to one class of things ; the name *Tom* refers to one or more particular persons ; but the names *I* and *you* interchange at every moment, and a thing that is named *this* at one moment may be named *that* at the next.

In the languages under consideration these comparatively few words have forms which do not exactly correspond to the forms of the Noun-Substantive. In many instances one can hardly speak of varying forms at all. *I* and *we,* for instance, are not inflexions of one word, but two absolutely separate words, just as separate from one another as are, for example, the words *man* and *crowd.* Many pronouns are grouped together in the mind by associations of meaning alone.

III. THE ADJECTIVE

In Chapter VI. we discussed Nouns and their Qualifiers. Now the qualifier of a Substantive may be a Substantive itself—for example, *brick* wall, *mud* road, *tapioca* pudding, *Norfolk* jacket.

(If qualifier and qualified fuse, the result is a Compound-Noun; see Chapter XXIX.)

In most languages there are certain nouns which tend to be used very frequently as qualifiers. When so used they commonly express only one or two qualities rather than the comparatively large number of qualities that may be suggested by the ordinary substantive.[1]

In inflected languages which make use of grammatical gender (see Chapter XXV.) such nouns acquire inflexions which indicate clearly their close connection with the noun they are qualifying. Thus while the ordinary Noun-Substantive belongs to one gender only, these special nouns tend to take the same gender as the noun they qualify—for example, *bonus, -a, -um, grand,—grande, vieux,—vieille.*

But it is not only variety of gender which distinguishes these qualifying nouns from Substantives. In many languages some of them have special distinguishing suffixes—for example, glori*osus*, natur*alis*, spiritu*al*, doulour*eux*, fool*ish*, greas*y*, man*ly*.

Nouns which are commonly employed as Qualifiers, and which are capable of changes of Form distinguishing them from Substantives, are known as **Adjectives.**

Note that the terms "Qualifier" and "Adjective" are by no means identical. The term Qualifier refers to Function, while the term Adjective should be restricted to Form, all attempts to establish the test of

[1] See Paul PS, § 251.

Meaning for the Adjective having hitherto failed. Furthermore a Qualifier may be a Substantive or a Case-Phrase, or even a Sentence — for example, *Tommy's* nose, *oxtail* soup, the man *in the moon*, the village *that voted the earth was flat;* whereas the Adjective is a single word just as the ordinary Substantive is.

And yet further, an Adjective need not necessarily be a Qualifier at all, but may be a Predicative (see Chapter IX.).

Although the Adjective, since it names something, is strictly speaking a Noun, this fact is often forgotten, owing largely perhaps to the modern disuse of the term "Noun-Adjective" of the older grammars, as well as to the modern tendency to restrict the term Noun to the Noun-Substantive.

Name the Substantives, Pronouns, Adjectives in the following sentences :—

1. "When I consider the frame of mind peculiar to a gentleman, I suppose it graced with all the dignity and elevation of spirit that human nature is capable of. To this I would have joined a clear understanding, a reason free from prejudice, a steady judgment, and an extensive knowledge." STEELE, *Essays*.

2. "For some thousands of years men have despaired of reducing their schemes to perfection; but in conversation it is, or might be, otherwise, for here we are only to avoid a multitude of errors, which, although a matter of some difficulty, may be in every man's power." SWIFT, *Hints on Conversation*.

3. "Until we have joy in our labour, all labour is a form of waste—for it wastes the bodies and souls which are put to it, and is destructive of the most wonderful and valuable commodity which this planet has yet produced—human nature."

L. HOUSMAN, *Ploughshare and Pruning-hook*.

4. "'Wot's the good o' callin' a young 'ooman a Wenus or a angel, Sammy?' 'Ah! what, indeed?' replied Sam; 'you might just as well call her a griffin,

or a unicorn, or a king's arms at once, which is wery well known to be a col-lection o' fabulous animals,' added Mr. Weller." DICKENS.

5. " The clown shall make those laugh whose lungs are tickle o' the sere." SHAKESPEARE, *Hamlet*.

6. " My conscience boggles at this."
FIELDING, *Pasquin*.

7. " In tip-top spirits, I assure you."
CIBBER, *A Journey to London*.

8. " I take it that it will be best to be in the Abbey."
STEELE, *Letter* 102.

9. " You play ten degrees worse than the university waits." FIELDING, *The Letter-Writers*.

10. " 'It don't suit us'—that's the banker's old answer in the negative."
G. COLMAN, *The Man of Business*.

11. " That bold girl singing a martial ballad to the storm and taking pleasure in the snellness of the air, was like a rousing summons or a cup of heady wine."
J. BUCHAN, *Salute to Adventurers*.

12. " To enjoy keenly the mixed texture of human experience, rather leads a man to disregard precautions, and risk his neck against a straw."
R. L. STEVENSON, *Aes Triplex*.

13. " To be overwise is to ossify." *Ibid*.

14. " You are so positively cock-sure of your wit."
WYCHERLEY.

15. " The business of education is not to make them perfect in any one of the sciences, but so to open and dispose their minds as may best make them capable of any, when they shall apply themselves to it."
LOCKE, *On the Conduct of the Understanding*.

CHAPTER XVIII

THE NOUN-SUBSTANTIVE

"'B-o-t bot, t-i-n tin, bottin, n-e-y ney, bottiney, noun substantive, a knowledge of plants, when he has learned that bottiney means a knowledge of plants he goes and knows 'em. That's our system, Nickleby: what do you think of it?' 'It's a very useful one at any rate,' answered Nickleby." DICKENS.

THE Noun-Substantive in many languages can be further classified according to Form alone. This gives us the various declensions in Latin, Greek, German, etc. But in Modern English the variations of forms are so slight that such classification serves no useful purpose. In the next chapter we shall see that certain of these slight variations correspond to variations of meaning.

There is, however, an old-established custom, among grammarians, of classifying Substantives according to Meaning alone. In an advanced stage such a study admittedly forms a branch exterior to grammar proper. As, however, we are less concerned with defining the extent of your studies than with aiding you to acquire the habit of exercising your minds on the facts of your own language, we make no excuse for introducing you to this time-honoured classification.

CONCRETE *v.* ABSTRACT

Substantives are divided into two main classes: **Concrete** and **Abstract.** In the majority of instances there is no difficulty in assigning a Substantive to one or other of these classes; but there are some instances

in which there is a real difficulty. This is what we should expect ; for the facts of language are not of the nature of the facts of mathematics. There is a hard and fast line between an odd number and an even number ; but between a frog and a tadpole, a worm and a snake, a giant and a dwarf, a fly-eating plant and a sea-anemone, and so also between any two facts of language, there are plenty of border-line cases.

A **Concrete Noun** is the name of a thing that can be regarded as a whole, and in which separate qualities, properties, etc., can be distinguished—for example :—

He drove his ball into the *rough*.
I wish *I* were an *angel*.
Give the *horse* a *drink*.

An **Abstract Noun** is the name of some aspect of a whole—for example, the name of a quality (or of a number of qualities considered as a unit), action, or state—for example :—

1. His *quaintness* brought tears of laughter to my eyes.
2. *Ignorance* of the law is no excuse.
3. Let not *lassitude* cause your steps to lag.
4. Have you done your *packing* yet ?
5. *To talk* needs little effort to some people.

Here we may profitably quote : " For every separate power, property, attribute, or aspect of a thing in the concrete, there is an abstract designation, signifying that we are attending more to that property than to any of the others inseparably joined with it." [1]

Owing to the fact that the average mind is inclined to think more readily of concrete things than of abstractions, there is a tendency in all languages for Abstract Nouns to become Concrete. Thus *Christendom* once meant *Christianity*, but now means the nations which profess Christianity. *Fairy* once meant *enchantment*, and then came to denote a person.

[1] Bain HEG, p. 21.

Each of the following " words " is really *two* words, a Concrete Noun and an Abstract Noun : *antiquity, help, writing.* (Remember, again, that a word is a sequence of speech-sounds attached to a meaning) :—

antiquity : (1) Abstract. The quality or state of being ancient. " The Antiquity of the Dartmoor hut-circles is not always realized."
(2) Concrete. Things possessing antiquity. " An exhibition of Egyptian antiquities is now being held at University College."

help : (1) Abstract. The act of aiding. " I have received much help from him."
(2) Concrete. A person giving help. " Mary is a great help to her mother." " The hired man and the help are both on strike."

writing : (1) Abstract. Action. " He learnt writing at an incredibly early age."
(2) Concrete. The thing written. " Your writing is abominable." " The Ecclesiastical Courts tried to burn all Bishop Pecock's writings."

CONCRETE NOUNS : COMMON *v.* PROPER

Most substantives refer either (*a*) to some definite thing which is one of an indefinite number of separate objects having certain essential qualities in common, or (*b*) to an indefinite mass of matter. Such are known as **Common Nouns**—for example, (*a*) *ostrich, navy ;* (*b*) *water.*

Substantives which suggest a definite thing, without any suggestion of qualities shared by other things, but with suggestion of certain vague qualities not shared by other things, are known as **Proper Nouns**—for example, *Tommy, Mars, Bagdad :* " Thus the name Plato implies all the characteristics—personal attri-

butes, actions, feelings, thoughts, writings, etc.—that distinguish the man Plato from all other men." [1]

But here, again, we shall find a great number of instances difficult to categorize. For example, a surname may suggest an indefinite number of individuals having certain qualities in common, and may therefore approach in meaning to a Common Noun—for example, " His appearance and manners make it perfectly certain he is *a Churchill.*" So also a national name such as *Englishman, Spaniard*—for example, " He was not born a Russian, an Austrian, or a Prussian, but just an Englishman."

Again, Common Nouns may become Proper (*a*), and Proper become Common (*b*).

(*a*) The Proper Nouns *Falconer* and *Fisher* were originally Common Nouns denoting persons concerned with hawks and fishing.

(*b*) The Proper Nouns *Jemmy, Derrick, Mackintosh,* have become Common Nouns, denoting respectively, a burglar's lever, a hoisting machine, a waterproof coat.

The same name may fluctuate between the two classes—for example :—

1. **Common.** My father was mentioned in dispatches.
   Proper. Father was mentioned in dispatches.

2. **Common.** Mrs. Smythe-Thompkyns keeps a cook and two housemaids.
   Proper. Tell Cook we are ready for dinner.

3. **Common.** He lives just outside the town.
   Proper. He lives in Town (*i.e.*, London).

COMMON NOUNS : CLASS *v.* MATERIAL

A **Class-Noun** is a word which stands for a number of individual things having qualities in common which

[1] Sweet NEG, p. 59.

distinguish them from other classes of things—for example, *horse, turnip, aeroplane.*

A **Material-Noun** is a word which stands for the whole mass of matter possessing the qualities implied by the word, or for an indefinite quantity of that matter—for example, *water, iron, veal, butter.* "We had *fish* for breakfast," "They are out after *mackerel.*"

As before, there are many instances of variation between the two categories—for example :—

1. **Class.** Tommy has caught a big *fish.*
   Material. We had *fish* for breakfast.
2. **Class.** Tommy has caught five *mackerel.*
   Material. They are out after *mackerel.*
3. **Class.** Have you seen the *elephants* ?
   Material. He is going to Africa to shoot *elephant.*
4. **Class.** The *pigs* are in the pantry.
   Material. I have never hunted *pig,* but I love *pork.*

CLASS-NOUNS : COLLECTIVE *v.* MULTITUDE

If a number of things having some characteristic in common which enables them to be grouped together in one category, be thought of as a group, and for that group a special name be employed, such a name is known as a **Collective Noun** :—

A *school* of porpoises was disporting itself in the Channel.

A *bunch* of leeks was his ducal crest.

A *covey* of partridges flew over him before he was ready.

The *crew* was entertained to a dinner after the race.

The scouts reported the presence of a Zulu *impi.*

Brown has taken his *family* to Cornwall.

If the fact that there are *individuals* outweighs the fact that there is a *group,* the Collective Noun turns into a **Noun of Multitude**—for example :—

1. The visiting *team* were accompanied by their wives.

2. The City *Council* are all opposed to the suggested recreation ground.

3. The *choir* are paid according to the number of practices they put in.

If, on the other hand, the fact that there are individuals is lost sight of, and only the fact of the group is present in the mind, then the noun ceases to be a Collective Noun (*a*), and becomes an ordinary Class Noun (*b*), generally with a change of meaning :—

(*a*) The *battalion* paraded at 6 a.m. for entrainment.
(*b*) He has lately joined his *regiment* in Quetta.

(*a*) The headmaster has a very fine *library*.
(*b*) Jones has an interview with him in his *library* after prayers.

(*a*) We met a *party* of tourists on Cader Idris.
(*b*) Mrs. FitzGibbon has invited my daughter to a *party* to-morrow.

In the same way an Individual Noun (*a*) may turn into a Collective (*b*) :—

(*a*) A foreign *body* in the ear may be very dangerous.
(*b*) What a fine *body* of men !

Classify the nouns in the undermentioned sentences according to their meanings, not as isolated words but as they are used in the sentence. The classifications should be Abstract, Proper, Material, Multitude, Collective, Class :—

1. " We saw a crowd of people gazing at a mountebank doctor, who made a long harangue to them with a thousand antic postures, and gave out bills this way, and boxes of physic that way, and had a great trade."
DEFOE, *Memoirs of a Cavalier*.

2. " Hail to thy returning festival, old Bishop Valentine ! Great is thy name in the rubric, thou venerable Arch-flamen of Hymen ! Immortal Go-between ! " LAMB, *Valentine's Day*.

3. The majority of the visitors managed to secure several brace of pheasants on the Twelfth.

4. It is the privilege of the Press to regard every author as a prisoner at the bar.

5. Debonair manners and a pretended innocence

served but as a cloak to his cunning and selfish intentions.

6. "A nickname carried the weight of the pride, the indolence, the cowardice, the ignorance, and the ill-nature of mankind on its side."

HAZLITT, *On Nicknames.*

7. "The calling people by their Christian or Surname is a proof of affection as well as of hatred."

HAZLITT, *On Nicknames.*

8. Do you mean to say your Aunt has called again!

9. The palace where the Pope lives is called the Vatican.

10. The popes in the past were more powerful than they are now.

11. "The affinity between the Chatterers and Monkeys, and Praters and Parrots, is too obvious not to occur at once; Grunters and Growlers may be justly compared to Hogs; Snarlers are Curs, that continually show their teeth, but never bite."

COWPER, *Conversation.*

12. Our tenant's Highland cattle were the pick of the market.

13. "In England, land generally descends to the eldest son." MACAULAY.

14. Allhalloween is on the thirty-first of October.

15. "The high and low, as they have the same faculties and the same senses, have no less similitude in their pains and pleasures." JOHNSON.

16. "I must have books, pictures, theatres, chit-chat, scandal, jokes, ambiguities, and a thousand whim-whams, which their simpler taste can do without." LAMB, *Imperfect Sympathies.*

17. "'A fool,' said the proverb, 'can give judgment, but who will give us justice?'" J. STEPHENS, *Deirdre.*

18. "A good detective story also can keep the classic unities; or otherwise play the game."

G. K. CHESTERTON, *Fancies v. Fads.*

19. "And now, with your leave, I will see these gentry off the premises."

G. B. SHAW, *Cæsar and Cleopatra.*

20. "Leave the Six to their work . . . our Prior and his Twelve will be ready to get under way."

CARLYLE, *Past and Present.*

CHAPTER XIX

THE NOUN-SUBSTANTIVE : CLASSIFICATION BY NUMBER AND QUANTITY

"But, indeed, the science of logic and the whole framework of philosophical thought men have kept since the days of Plato and Aristotle has no essential permanence as a final expression of the human mind." H. G. WELLS, *A Modern Utopia.*

IN the last chapter we aimed at setting forth in as clear a light as possible the traditional categories of substantives which are, most of them, still to be found in the majority of grammar books.

If you look carefully again at these categories you will see—

(1) That the main classes, Concrete and Abstract, are openly and unashamedly based on attempted distinctions between the nature of things themselves ;

(2) That the sub-classes of the Concrete are actually based on considerations of Number, but that this fact is kept somewhat out of sight in, as it were, a shamefaced way.

Let us now see whether a new classification, **based frankly on notions of Number and Quantity,** will not yield more satisfactory results. We must, of course, bear in mind that notions of Number and Quantity are associated primarily with things, not names, and we must always bear in mind that no word whatsoever has any real existence apart from a transmitter and a receiver.

We shall divide the Noun-Substantive into three classes : **Number-Nouns, Vague-Quantity-Nouns,** and **Individual-Nouns.**

1. A **Number-Noun** is the name of a thing which presents itself to the mind of the speaker as one of a number of similar definite units, or is the name of things which present themselves to the mind as a number of similar definite units.

2. An **Individual-Noun** is the name of a thing which presents itself to the mind of the speaker as a definite unit but without resemblance to other similar units.

3. A **Vague-Quantity-Noun** is the name of a thing which presents itself to the mind of the speaker as a vague quantity of an indefinite mass.

I. THE NUMBER-NOUN

This may denote either (*a*) **singularity** (oneness), or (*b*) **plurality.**

(*a*) **Singularity** is expressed in English :—

(1) By contrast with the form denoting Plurality—for example, the *boy*—the *boys*.

To (1) there are a few exceptions, which constitute an imperfection in our language—for example, "Have you seen the sheep?" Does this refer to one or more than one sheep?

(2) By prefixing a word which denotes oneness—for example, *a boy*, *one boy*. The use of this prefixed word affords an important mark of distinction between Number-Nouns and the other two classes.

(*b*) **Plurality** is expressed in English by the addition of inflexions.[1]

As the other two classes of nouns do not express plurality at all, the occurrence of such inflexion is an important mark of the Number-Noun.

But the Number-Noun in the Plural, if used alone, expresses an exceedingly vague notion of number, the

[1] Some of the few stereotyped exceptions are treated in Chapter XXVI.

only thing definite about this number being that it consists of more than one unit.

Thus you might well exclaim, " Peaches ! " on seeing just two of them on the dinner table ; but, at the other extreme, if you say, " I like plums," your idea is probably the result of an observation of a considerable number of specimens.

Again, if you are asked at breakfast, " Will you take sausages or sardines ? " is your host thinking of giving you two, or all on the dish ? Of course all his idea of number is, that you shall have more than one ; otherwise you would have been asked, " Will you take a sausage or a sardine ? "

But at times a speaker wishes to express a vague part of a vague number of units. Some languages have a special form of the noun to serve this purpose. In English we prefix the qualifier *some ;* or in special circumstances the qualifier *any*—for example :—

You may pick *some* plums.
Will you please get *some* sausages for me ?
Are there *any* eggs in the larder ?

A whole gamut of less and less vague thoughts of number may be expressed—

(*a*) By means of other qualifiers—for example :—

All iron is heavier than water.
There are *not many* eggs in the house.
We found apples there *in plenty*.

(*b*) By making the Number-Noun into a qualifier of another noun—for example :—

He has plenty *of matches*.
He has built a number *of houses*.
We have heaps *of eggs*.
What is the price of a barrel *of apples* ?

Our choice between these two methods is often determined less by consideration of exactness than by mere habit, custom, and fashion. Thus while we say

not many eggs, we no longer say *many eggs*, but prefer *a lot of*, etc.

Exact notions of Number can be expressed by prefixing special words, known as **Numerals**—for example, "*twenty-five* apples," "two *thousand* scouts," "*a hundred* donkeys," "*a dozen* fowls."

II. THE INDIVIDUAL-NOUN

This denotes Singularity (oneness) without contrast with Plurality—for example :—

"I come to bury *Cæsar*, not to praise him."
SHAKESPEARE, *Julius Cæsar.*

"Then *Satan* first knew pain."
MILTON, *Paradise Lost.*

Tom Brown has licked *Slogger Williams.*
Solomon was a great judge.
Who was *Methuselah ?*

Shifting. But, you may object, there were several Cæsars, and my retriever is called Satan, and there are a whole lot of people called Tom Brown. Good. But do not forget that we are not concerned with the actual number of existing things, but with the thought of number present in the mind of a person speaking about a thing or things.

If you speak of "one of the Cæsars," you mean one of the persons bearing the more or less accidental label *Cæsar ;* if you say that "There are four hundred and forty-five Tom Browns in the London Metropolitan area," you mean that there are four hundred and forty-five householders having for you the common characteristic that they all happen to carry the same label.

In other words, *Cæsar* and *Tom Brown* in these contexts have become Number-Nouns, each suggesting a plurality, or one of a plurality, of things which the speaker has classed together for some cause or other, even if it is only on the illogical ground of the accidental identity of their labels.

Again, if you state that "Mr. Justice Ducky is clearly a *Solomon*," and that "The sexton is a regular *Methuselah*," or refer to "some village *Hampden*," or lament that "Some scoundrel has appropriated my *Burberry*," it is clear that the things you refer to have not presented themselves to your mind as individual things unassociated with other similar units. On the contrary, each has presented itself as a thing united by common characteristics to other things which resemble it—in fact, as one of a number of similar definite units. Accordingly, *Solomon*, *Methuselah*, *Hampden*, and *Burberry* are in these contexts Number-Nouns.

So long, however, as the association with the original individual remains, it may loom as large in the mind as does the idea of resemblance to similar units. The custom, therefore, of writing such a Number-Noun with a capital letter, just as one writes a genuine Individual-Noun, is not mere caprice but actually reflects part of the thought behind the word.

A similar contact of the two categories is seen in such words as: *Englishmen*, *Dutchmen*, *Portuguese*, *Liverpudlians*, *a Blackheathen*, etc.

When the original association between such a noun and a genuine Individual-Noun has become dimmed, or has faded entirely, except to amateur or professional etymologists, we do not write the noun with a capital —for example:—

You had better take your *mackintosh*.
The ten *hotchkisses* were hoisted on board by a *derrick*.
Port, or *sherry*, sir?
Ten yards of *calico*, please.

"There was a deal in a name—she had had a cousin who spelt his name with two little ff's—ffoulkes—and he always looked down upon capital letters and said they belong to lately-invented families."

MRS. GASKELL, *Cranford*.

CHAPTER XX

THE NOUN-SUBSTANTIVE : CLASSIFICATION BY NUMBER AND QUANTITY (*cont.*)

"The great safeguard is never to let oneself become abstract, always to retain an intimate and lively consciousness of the truth of what one is saying, and, the moment this fails us, to be sure that something is wrong." M. ARNOLD, *The Function of Criticism.*

THE VAGUE-QUANTITY-NOUN denotes a mass, conceived by the speaker as a vague quantity, without any real accompanying notion of number. Such a mass, however, may be, and commonly is, regarded as Singular :—

"*Water, water* everywhere, and not a drop to drink." COLERIDGE.

Iron was discovered comparatively late in the history of mankind.

I like *butter* almost as well as *marmalade*.

Will you take *tea* or *coffee* ?

A speaker may have a very exact knowledge of the quantity of such a mass, but none of this knowledge need form part of the thought which he is striving to express at the moment. It is only with the thought which he is striving to express that we are concerned. Thus your father possibly knows the exact number of tons of coal he pays for annually ; but if he remarks, "We burn *coal* in the dining-room," he is probably contrasting an entirely vague quantity of coal with an equally vague quantity of coke or wood. So also, you may be perfectly aware of the fact that you ate half a jar of marmalade for breakfast, but if you remark, "I had marmalade for breakfast," you are not drawing

attention to your appetite but contrasting an entirely vague amount of marmalade with perhaps an equally vague quantity of jam, or even with the absence of either.

But at times a speaker wishes to express a vague part of a vague quantity. Some languages have a special form of the noun to serve this purpose. In English we prefix one of the qualifiers *some* and *any*, just as we do to express a vague part of a vague number of units—for example :—

Is there *any* coal in the cellar ?
Put *some* coal on the fire.
I had *some* marmalade for breakfast.

A whole gamut of less and less vague meanings down to an exact denotation of quantity may be expressed—

(*a*) By means of other qualifiers—for example :—

All coal is fossilized wood.
There is not *much* coal in the cellar.
We found hay there *in plenty*.

(*b*) By making the Quantity-Noun into a qualifier of another noun—for example :—

He has plenty *of money*.
He has made a pile *of money*.
He has heaps *of coal*.
What is the price of a sack *of flour* ?
May I have a glass *of water* ?
Give me a quart *of milk*, please.

Our choice between these two methods is often determined less by considerations of exactness than by mere custom, habit, and fashion. Thus while we still say " *not much* coal," we no longer say " *much* coal," but prefer *a great deal of*, *a lot of*, etc.

Under the category of the Vague-Quantity-Noun are to be reckoned a great number of nouns commonly called **Abstract.** To the average person (and language

is a social growth, not the creation of philosophers), things such as, for example, redness, solidity, wickedness, are, as it were, intangible masses of vague extent, spread in vague quantities about the world in the same way as are, for example, iron, sulphur, dirt. And it is clear that even to more sophisticated persons such names signify things which have no association with number.

We shall find that language, disregarding logic, treats such nouns as these exactly as it treats the Vague-Quantity-Nouns which denote material substance :—

Virtue is the avoidance of *Vice*.
Sobriety was rediscovered in the nineteenth century.
" A soft answer turneth away *wrath*, but grievous words stir up *anger*."
Pride thrives in the servants' hall.
They live on *love*.
Is there *any* sense in this ?
Put *some* energy into your task.
He has *some* affection for his uncle.

Shifting. Now a vaguely conceived mass may be divided into classes, each of which, though more or less defined as to quality, may still remain vague as to quantity ; or several vaguely conceived masses may be grouped together into a larger, still vaguely-conceived whole. The constituent masses then present themselves as a number of definite units, and are accordingly expressed by Number-Nouns.

Such a Number-Noun, artificially isolated in a dictionary, may have no special mark to distinguish it from the Vague-Quantity-Noun with which it is allied. But in its natural environment, the sentence, it will be easily recognizable—

Cheese is *a food*.
Iron and mercury are *metals*.
Red is *a colour*.
Cider is *a drink*.

Mahogany and oak are *woods*.
Patience is *a virtue*.
Murder and arson are *crimes*.
Music is *an art*.
Chemistry and physics are *sciences*.

Furthermore, the same thing may present itself to a speaker, at one moment as a vague quantity of an indefinite mass, and at another moment as a definite unit. He will, therefore, very naturally incline to use the same label indiscriminately for these two different ideas.

Thus one of our most trusted teachers of grammar, aged four, greets us frequently with the request, "Please give me two *toffees*," and he informed one of us yesterday that " Daddy has gone on the beach to look for *woods*." You and I would probably use the more clumsy expressions " pieces of toffee," " bits of wood," if, indeed, we regarded drift-wood as a number of units rather than as a mass. For we are more under the yoke of custom, habit, and fashion than our young teacher is. Yet custom permits us to offer him " two chocolates." The word *chocolates*, however, means to us something slightly different from " pieces of chocolate," although he uses it to express either of the two ideas.

It will be found that when the same phoneme (sequence of sounds) is used both as a Number-Noun and a Vague-Quantity-Noun, the meanings of the two nouns are mostly much farther apart than *toffee* and *toffees* are. In reality they are distinct words. Try this with the artificially isolated words *cheese, tin, wood, copper, chalk, earth, action, sight, beauty, service, witness, celebrity*, by putting them in their natural place, the sentence.

Again, at times a speaker wishes to express a somewhat definite part of a vague quantity. He can do this by prefixing to the noun such a qualifier as : *the,*

that, our, Mary's, adding such further defining words as may be required to make his meaning clear :—

Mary's porridge is in the oven.
They have cut off *our* water.
Where is *that* milk ?
Put *the* tea in the pot.
Did you notice *the* jam *round Tommy's mouth ?*
The dust *on the clock* must be removed immediately.
The wickedness *of the people* brought on their destruction.

These are exactly the same qualifiers as are used to define really " Singular " things—for example :—

Mary's orange.
They have seized *our* house.
Whose is *that* cow ?
Put *the* apple on *the* plate.
Did you notice *the* wasp *on Tommy's head ?*
The key *on the clock* must not be removed.
The end *of the nation* was not far off.

Few speakers are ever fully conscious of any essential difference of Number and Quantity between, for example, *the loaf* and *the butter*. The word *the* does all the defining needed; and " Pass the bread " may mean both to speaker and hearer exactly the same thing as " Pass the loaf." And as language develops in the main in accordance with the practical needs of the community which uses it, one is not surprised at the absence of a special form to distinguish a defined mass from a real unit.

EXERCISE ON CHAPTERS XIX. AND XX.

Allot the italicized words in the following sentences to one of the three classes : (*a*) The Number-Noun, (*b*) The Individual-Noun, (*c*) The Vague-Quantity-Noun :—

1. " He was hanged like *a dog*, and sun-dried like *the rest*, at *Corso Castle*. That was *Roberts' men*, that

was, and comed of changing *names* to their *ships*—*Royal Fortune*, and so on. Now, what *a ship* was christened, so let her stay, I says."

R. L. STEVENSON, *Treasure Island.*

2. "The wild *man* of the *woods* could not transport himself over two hundred *miles* of *forest* with as much *facility* as one of these *vehicles* transports you and me through the *heart* of this cultivated *country*."

T. L. PEACOCK, *Headlong Hall.*

3. "The next *arrival* was that of Mr. *Cranium*, and his lovely daughter, Miss *Cephalis* Cranium, who flew to the *arms* of her dear *friend* Caprioletta, with all that *warmth* of *friendship* which young *ladies* usually assume towards each other in the *presence* of young *gentlemen*." *Ibid.*

4. "How brave they'll all think me at *home*."

LEWIS CARROLL.

5. "I have heard her detest *partiality* in those *affairs*." FIELDING, *The Modern Husband.*

6. "I shall never break myself of these petty *deceits*." G. B. SHAW, *Cæsar and Cleopatra.*

7. "That is why *tyrants* have such a good *time* in modern *times*." G. K. CHESTERTON.

8. "*Man*—an *animal* which forms *opinions*, than which *nothing* can be more inaccurate, for a very small *number* of the *species* form *opinions*, and the *remainder* take them upon *trust*, without *investigation* or *inquiry*." T. L. PEACOCK, *Headlong Hall.*

9. "*Achilles, Hector*, and *Ulysses*: the *truth* and *beauty* of *friendship, patriotism*, and persevering *devotion* to an *object*, were unveiled to the *depths* in these immortal *creations*."

SHELLEY, *A Defence of Poetry.*

10. "*Originality* gives a *man* an *air* of *frankness, generosity*, and *magnanimity* by enabling him to estimate the *value* of *truth, money*, or *success* in any particular *instance* quite independently of *convention* and moral *generalization*." G. B. SHAW.

11. "To him *playing* means playing the *fool*."

G. B. SHAW, *Three Plays.*

12. His *industry* is remarkable.

13. The *cotton industry* is carried on in *Lancashire.*

14. *Beauty* is a perishable *gift.*

15. Those ducklings are little *beauties*.

16. " I saw *treachery* in his eye. There was *rage* in his face—*rage* and the *realization* of new *emotions*."
RUDYARD KIPLING, *My Sunday at Home*.

17. " Theoretically, of course, *rigidity* is the *thing*. Practically there has to be a little *give and take*."
RUDYARD KIPLING, *The Ship*.

18. *Possession* being nine *points* of the *law* is a *fallacy*.

19. " *Confidence* in an unfaithful man in *time* of *trouble* is like a broken *tooth*, and a foot out of joint."
Proverbs XXV. 19.

20. " Indeed, she never could think of the *Browns* without talking *Johnson*."
MRS. GASKELL, *Cranford*.

21. " But *man* was then a very different animal to what he now is." T. L. PEACOCK, *Headlong Hall*.

22. " I recover very fast of my gouty *lameness*."
STEELE, *Letter* 260.

23. " Although the ladies of *Cranford* know all each other's *proceedings*, they are exceedingly indifferent to each other's *opinions*." MRS. GASKELL, *Cranford*.

24. " *Soldiering* is the coward's *art* of attacking mercilessly when you are strong, and keeping out of *harm's way* when you are weak. That is the whole *secret* of successful *fighting*. Get your *enemy* at a disadvantage ; and never, on any account, fight him on equal *terms*." G. B. SHAW, *Arms and the Man*.

25. " If *toil* is a *blessing*, never was *blessing* so effectually disguised."
H. G. WELLS, *A Modern Utopia*.

26. " If thou faint in the *day* of *adversity*, thy *strength* is small." *Proverbs* XXIV. 10.

CHAPTER XXI

THE ADJECTIVE, AND OTHER ONE-WORD QUALIFIERS AND PREDICATIVES

"Mr. Hulker, may I take the liberty to inquire if your brilliant intellect has enabled you to perceive the difference between those words which grammarians have defined as substantive and adjective nouns?" THACKERAY, *Christmas Books*.

As we saw in Chapter XVII., in some languages nouns commonly employed as qualifiers have distinct characteristics of form which mark them off from the ordinary Noun-Substantive. Such nouns are known as **Adjectives**, and mostly are easily recognizable as such, even when artificially isolated from their natural environment, the sentence. But in English, which in the course of its history has lost more and more of the multitudinous inflexions of its parent language, and has developed more and more in the direction of expressing function chiefly by word-order, the separation of Nouns into Substantives and Adjectives is beset with difficulties. Take such a word as *inseparable*. Any one who knows a little Latin grammar will at once say, "Of course it is an adjective!" Ask him to consider it in the sentence, "Tom and Dick are inseparables," and he will probably inform you that it is "an adjective used as a noun." Now there *is* an element of truth in such a piece of information, just as there is truth in the statements that "a pantry is a bread-store used for keeping meat in," and that "a handkerchief is a head-covering used to wipe one's mouth with"; but interesting as such truths may be,

they are not very helpful as explanations of present-day realities.

If ever you study the science of etymology you will know that words frequently shift from one "part of speech" to another. Thus, down to the reign of Edward III. the word *choice* was used exclusively as a substantive; the word *black* was not used as a verb until some years after the Norman Conquest; the word *down* was not used as a preposition until the reign of Henry VII., nor as an adverb before the reign of William Rufus. Yet you do not drag in facts like these to "explain" the present-day use of such words.

In the phrases "*choice* flowers," "to *black* boots," "*down* the hill," you do not describe the italicized words as "a noun *used as* an adjective," "an adjective *used as* a verb," "a noun *used as* a preposition *after having been used as* an adverb." Why, then, should you drag in a few isolated facts relating to the Latin element in English in your efforts to explain present-day English phenomena?

Let us, however, do our best with the few formal characteristics which English still possesses; and it should be borne in mind that when we speak of form we mean not only the actual form of the particular word in question, but any other variations of form which that word is capable of showing.

I. One test by which an Adjective in Modern English can be differentiated from other one-word qualifiers is its capability of taking the Comparative and Superlative inflexions *-er* and *-est* :—

1. "A *thicker* crust by this time stagnates upon it." LAMB, *The South Sea House.*

2. "The *true* way to be a *wise* man is to hear, see, and bear in mind." BORROW, *Romano Lavo-Lil.*

3. "Both ladies were perfect housewives, having *the greatest* skill in the making of confections, scented waters, etc." THACKERAY, *Henry Esmond.*

4. " You make a much *taller* and *handsomer* Viscount than ever I could." *Ibid.*

5. " The justest laws are the *truest*." EPICTETUS.

The so-called " Irregular Comparisons " may be included here; for although the Comparative and Superlative forms are, strictly speaking, not variations of the Positive form, but totally different words, the three forms are linked together in the mind as closely as the " Regular Comparisons " are.

6. " It is a tenable opinion that frank caricature is a *better* incident of art than the mere exaggeration which is the more modern practice."

ALICE MEYNELL, *Hearts of Controversy.*

7. " To a longer and *worse* life, a shorter and better is by all means to be preferred by every one."

EPICTETUS, *Discourses.*

Note that Comparison by means of *more* and *mos* serves equally well as a test. (Remember that we are discussing qualifiers; therefore sentences such as " He has *more* strength than wits," have nothing to do with the matter.)

8. " As I advanced, some twenty or thirty *of the most uncouth-looking* fellows imaginable came forward to meet me . . . the chief repeated his salutations in *the most enthusiastic* manner." KINGLAKE, *Eothen.*

9. " There was the sound of a scuffle in the second-class refreshment room, so I went in and saw *the most villainous loafer* that I ever set eyes on."

RUDYARD KIPLING, *The Arrest of Lieut. Golightly.*

II. Another test is the test of Contrast; *wooden* is associated and contrasted in the mind with *wood*, *vigorous* with *vigour*, *enthusiastic* with *enthusiasm*, *mental* with *mind*, *legal* with *law*, *manly* with *man*, *buoy* with *buoyant*. Of such pairs, one word is commonly a substantive and the other is commonly a qualifier.

Contrast such pairs in the following sentences :—

1. " He indulged in no *Socratic* irony." LUCIAN.

2. " *Socrates* used to say that we ought not to live a life unexamined." EPICTETUS, *Discourses.*

3. " The sea was getting up in a *workmanlike* style." RUDYARD KIPLING, *The Ship.*

4. The *workman* has trampled on my begonias and calceolarias.

5. *Viennese* pastries fortunately do not all come from *Vienna.*

6. To go into *society* does not mean one is of a *sociable* temperament.

7. His *imagination* was so vivid that he often told *imaginary* tales.

But note that in the case of a vast number of nouns no such pairs exist : *cotton* waste, *leather* coat, *paper* soles, *decimal* point. In such cases to attempt to differentiate between Adjective and Substantive is ridiculous. Nothing more can be said of the noun in question than that it is a Qualifier.

III. There are a few nouns which are never substantives. If you think that, for example, *actual, mature, immense, manly*, have this restricted use, you may, if you please, label them Adjectives forthwith.

IV. Another test often applied is the test that an " Adjective " in English is incapable of a plural inflexion. But this incapacity is shared also by some substantives—for example, *sheep, deer*, as well as *dirt, radium, knowledge*, and other Vague-Quantity-Nouns.

How now shall we label the following italicized nouns ? Are they Substantives or Adjectives ?

1. The *good* die young.
2. The *quickest* do not always reach the goal first.
3. Of all the apples he has chosen the *worst.*
4. Of all the apples he has chosen the *worst* one.

In the last example we have clearly a Qualifier, and the word by our first test above is an Adjective. In the other examples the words italicized are not Qualifiers (note that we are dealing with the sentences as

they actually stand and not with any hypothetical " supplied " additions) ; therefore they are not " Adjectives " but " Substantives."

If the absence of a plural inflexion in (1) and (2) is to influence your decision, you must certainly be in doubt as to whether, for example, *sheep*, *deer*, and *radium*, are Adjectives or Substantives !

So far we have disregarded the " Predicative Adjective." You may now yourselves determine how far any or all of the above tests may be applied to the italicized words in the following typical examples of **Qualifiers** and **Predicatives.** Do not forget that the " part of speech " which you would be likely to employ in translating any of them into another language, has nothing whatever to do with the case.

1. This job is not *easy*.
2. He has grown a *little* stronger.
3. Every day I am getting *better* and *better*.
4. " These things seem *small* and *undistinguishable*,
   Like far off mountains turned into clouds."
   SHAKESPEARE, *Midsummer Night's Dream*.
5. Mr. Jones was simply *immense*.
6. " Nothing endures, nothing is *precise* and *certain*." H. G. WELLS.
7. These soles are *paper*.
8. This coin is *copper*.
9. Her hair has become *golden*.
10. This subject is *the most confusing* I have ever tackled.
11. The audience was *enthusiastic*.
12. This smell is either H_2S or PH_3.
13. " He did not feel too *jaunty* in handcuffs, with four constables behind him, and the blood from the cut on his forehead stiffening on his left cheek. The Corporal was not *jocular* either."
    RUDYARD KIPLING, *The Arrest of Lieut. Golightly*.
14. " He lessened the *pretty* maid-servant's labour by waiting on *empty* cups and *bread and butterless* ladies." MRS. GASKELL, *Cranford*.

15. " His lot in life was very *different* to what his friends had hoped and planned." *Ibid.*

16. " She's strangely *nettled*." SHADWELL.

17. " I am very *uneasy* upon not hearing from you." STEELE, *Letter* 288.

18. " Perfection is the *mere* repudiation of that *ineluctable marginal* inexactitude which is the *mysterious inmost* quality of Being."

H. G. WELLS, *A Modern Utopia*.

19. " It was *colossal—immense ;* but of *certain* manifestations the *English* language stops short. French only, the *caryatid* French of Victor Hugo, would have described it ; so I mourned while I laughed, hastily shuffling and discarding *inadequate* adjectives."

RUDYARD KIPLING, *My Sunday at Home*.

20. " His impudence were a *prodigy* were not his ignorance *proportionable*."

FARQUHAR, *The Recruiting Officer*.

CHAPTER XXII

THE PRONOUN

"It is therefore to give them this freedom that I think they should be made to look into all sorts of knowledge and exercise their understandings in so wide a variety and stock of knowledge, but a variety and freedom of thinking, as an increase of the powers and activity of the Mind, not as an enlargement of its possessions."

LOCKE, *On the Conduct of the Understanding.*

THE ordinary noun or name is a sequence of speech-sounds with a more or less fixed meaning.

The **Pronoun**, on the other hand, is a sequence of speech-sounds signifying now one thing, now another. Hence it has an extremely vague meaning unless it is referred to some other noun, or unless the thing which it temporarily signifies is understood from the situation.

The following are the chief classes of pronouns. As the lines of demarcation are continually crossing one another, an exact classification is impossible.

PERSONAL (AND NON-PERSONAL) PRONOUNS

Language presupposes the contact of two persons, a speaker (or **First Person**) and a hearer (or **Second Person**). The shifting labels for these two persons are known as :

The Pronoun of the First Person : *I, we.*

The Pronoun of the Second Person : *you.*

In contrast to these two persons stands the whole external world. The shifting label for any object in this should in strict accuracy be termed :—

The Pronoun of the Third Person *or Thing* ; but for conciseness it is known as :

The Pronoun of the Third Person: *he, she, it, they.*

The meaning of *I* and *you* is always understood from the situation. The meaning of *he, she, it, they*, may be known from the situation, with or without the help of gesture; but is more commonly understood to be that of some less vague name or names previously mentioned.

There may be one listener or more than one listener, or the speaker may group together the listener and other persons regarded as connected in some way with the listener. In all three cases Modern English makes use of the same word, *you*, although formerly the language distinguished between the Singular form *thou* and the Plural form *you*.

There cannot be more than one speaker; therefore *we*, although it is a plural, is not strictly speaking a plural of *I*.

We may denote either (*a*) the speaker and other persons regarded as connected with him, or (*b*) the speaker and the listener. Some languages distinguish formally between (*a*) and (*b*)—for example, French indicates (*a*) by the addition of *autres* to the pronoun. English leaves the precise meaning to be inferred from the situation.

REFLEXIVE (PERSONAL AND NON-PERSONAL) PRONOUNS

When the action expressed by a verb passes from the Subject not to any other thing but back again to the Subject, such action is known as **reflexive.**

In such construction the thing to which the action passes back may be indicated by a Personal Pronoun; and this may be described from the point of view of function as a **Reflexive Personal Pronoun.**

In the 1st and 2nd Persons, English, usually so spar-

ing in the use of forms, has curiously enough a special form for this Reflexive Pronoun—for example :—

myself, yourself, ourselves, yourselves ;

whereas Latin, French, and German simply make use of the normal form of the Personal Pronoun—for example :—

defendo *me ;* je *me* garde ;
ich verteidige *mich ;* I defend *myself ;*
(*cf. me* defendit, il *me* garde, er verteidigt *mich,* he defends *me.*)

In the 3rd Person special Reflexive forms exist in all these languages—namely :—

se, sich, himself, herself, itself, themselves ;

although their various usages in these languages are not necessarily always the same.

For the sake of exactness careful writers use this Reflexive form for the Object of a dependent clause where the reference back is to the Subject of the principal verb—for example :—

" He judged they knew Howard and not *himself.*"
H. G. Wells, *The Sleeper Awakes.*

" As he confessed, no one could black his boots to please him except *himself.*"
Mrs. Gaskell, *Cranford.*

Another use of this Reflexive Pronoun is as Predicate after the verb *to be*—for example :—

" Ah, that's better. You are *yourself* again."
G. B. Shaw, *Three Plays.*

It is also used in certain Case-Phrases, where it refers back either (*a*) to the actual speaker—for example :—

" It is so to a lawyer like *myself.*"
G. B. Shaw, *Captain Brassbound's Conversion.*

or (*b*) to the person denoted by the nearest preceding noun—for example :—

James told his brother to think it out for *himself.*

RECIPROCAL (PERSONAL AND NON-PERSONAL) PRONOUNS

English possesses two special compound forms, each applicable to the 1st, 2nd, or 3rd Person Plural. To show, for example, that Smith hits Jones and Jones hits Smith, we say : " They are hitting *each other*," or " They are hitting *one another*."

Some stylists aim at the distinction that *one another* refers to the reciprocal action of any number of persons or things ; *each other* to the reciprocal action of two persons or things—for example :—

Those two boys are hitting *each other*.

In the following sentences which words convey the idea of a reciprocal action ? Which preserve the distinction mentioned above ?

1. They were whispering among themselves.
2. To mount the traverse the soldiers climbed one over another.
3. Each of the children wanted the other's playthings.
4. " You always think, Howard, that nothing prevents people killing each other but the fear of your hanging them for it."

G. B. Shaw, *Captain Brassbound's Conversion*.

INDEFINITE (PERSONAL AND NON-PERSONAL) PRONOUNS

Pronouns which indicate not one particular thing but any one or more of a class of things, are called **Indefinite Pronouns.** They are pronouns of general or vague reference.

(i.) Referring to Persons—for example :—

Does *one* do this or is it not done ?
What is a fruitarian ? Have you ever met *one* ? A real *one* ?

" There is *nobody* under thirty so dead but his heart will stir a little at sight of a gipsies' camp."
R. L. STEVENSON, *An Inland Voyage.*

Some of the Personal Pronouns can go over to this category—for example :—

They say! Do *they* say? What do *they* say? Well, let *them* say!

(ii.) Referring to Non-Persons—for example :—

Yesterday you caught a big bass, have you managed to hook *one* to-day?
I have *nothing* in my hand. (If this referred to a number, *none* would have been used.)

These examples by no means exhaust the list of Indefinite Pronouns. When you have finished the exercises below you will be familiar with other examples. See also Pronouns of Quantity and Number.

THE SO-CALLED POSSESSIVE PRONOUN AND ADJECTIVE

You will have noticed that in all the examples given above of Personal, Reflexive, and Reciprocal Pronouns the pronoun has the function of a Noun-Substantive. And this function is obvious to all, whenever the pronoun stands in the Nominative, the Accusative, or the Dative Case (see Chapter XXVIII.)—for example :—

I gave *him* a book.
He bought *himself* a tie.
They have hurt *themselves.*

When, however, the Pronoun stands in the Genitive Case (see Chapter XXX.) difficulties of terminology arise.

In such sentences as, " Here is *my* (*his, her, its, our, your, their*), home," some grammarians label the pronouns " Possessive Adjectives." What label they apply to *one's* in such a sentence as " One should love one's home," we are not certain. Certainly, however, in such a sentence as, " Here is Tom's home," they

refrain from labelling the word *Tom's* a " Possessive Noun " ; they are content to describe it as a Noun (Substantive) in the Genitive (or Possessive) Case.[1]

The reason for using the term " Possessive Adjective " would seem to be that some of these pronouns must be translated into Latin, and all of them must be translated into German, by means of a real Pronominal Adjective, with its inflexions of Gender and Concord. On the basis of this reasoning, however, surely we ought to leave *his* without a label, since it is sometimes translated into Latin by a Pronoun in the Genitive Case (*ejus*), and sometimes by a Pronominal Adjective (*suus, -a, -um*, etc.).

We would urge you, when describing the phenomena of any given language, to leave severely alone all question of their translation into another language. And we would recommend you to call *my, his, her*, etc., **Pronouns in the Genitive Case**, just as you call *Tom's* a Substantive in the Genitive Case ; adding, if you wish, that *my*, etc., and *Tom's* are in function Qualifiers.

Now turn for a moment to the pair of sentences :—

(*a*) This book is *Mary's* book.
(*b*) This book is *Mary's*.

You will observe that in (*a*) the name of the thing possessed by Mary occurs immediately after the Substantive *Mary's*, while in (*b*) the Substantive *Mary's* is used alone. Yet in both (*a*) and (*b*) the form of the word *Mary's* is the same. If, however, you now substitute a Pronoun for the Substantive *Mary's*, you will observe that custom requires different forms in (*a*) and (*b*)—namely :—

(*a*) This book is *her* book.
(*b*) This book is *hers*.

We possess two such forms for all the Personal Pronouns except two. Which are they ?

[1] See Chapter XXIX.

If you require to label the forms employed in construction (*b*), you may call them " Absolute " forms.

EMPHASIZING (PERSONAL AND NON-PERSONAL) PRONOUNS

The **Emphasizing Pronouns** have in English the same forms as the Reflexive Pronouns. They are distinguished, however, from the latter by tone and by word-order.

The players *themselves* wished to go on with the game.
" He headed the charge *himself*." G. B. SHAW.
" Here's a shilling for *yourself*." *Cit.* Report TG.

In the following sentences to what substantive or pronoun do the italicized pronouns refer; are they Reflexive or Emphasizing ?

1. " Perhaps you will let me bring you the news *myself*." G. B. SHAW, *Three Plays.*
2. " He surprised *himself* by a sudden impulse to write poetry."
R. L. STEVENSON, *Weir of Hermiston.*
3. " I know the gentleman's value—better perhaps than he knows it *himself*."
G. B. SHAW, *Captain Brassbound's Conversion.*
4. " In moments of passion I have called a man that *myself*." *Ibid.*
5. " We are *ourselves* a term in the equation."
R. L. STEVENSON, *Walking Tours.*
6. " He turns and snatches the coat from her, then puts it on *himself*." G. B. SHAW.
7. Here, sit *yourselves* down and begin eating.
8. " I have been climbing in the Rockies.—Good, I am going to shoot *myself* there next year."
9. " He went in pursuit of Hansi herself."
GOLDSMITH, *Citizen of the World.*

The Emphasizing Pronouns cannot stand alone as subjects in modern prose. They can, however, in Poetic Diction—for example :—

" *Myself* when young did eagerly frequent ! "
OMAR KHAYYAM.

INTERROGATIVE PRONOUNS

These are used in inquiry as to Identity, Description, or Selection. Their employment varies considerably in the different languages you will probably study.

I. IDENTITY

English has distinct forms for human beings on the one hand, and for all other things on the other—for example :—

Who has stopped the clock ? *What* has stopped the clock ?
Who are those queer-looking persons ? *What* are those queer-looking things ?
Who are your referees ? *What* are your references ?
Who goes there ? *What* is that shadow ?
Who is Jackie Coogan ? *What* is Felix ?
Who(m) did you see ? *What* did you see ?
Who(m) did he give it to ? What did he give it to ?
Whose is that ? ———
Whose pen is this ? ———

N.B.—*Whose* is an Interrogative Pronoun in the Genitive Case. So far as we are aware, no one has yet labelled it a Possessive Pronoun ; for which one ought to be thankful.

II. DESCRIPTION

Here there is no distinctive form used in reference to persons. It is obvious that a description or a characteristic of a person is not itself a person, but a thing :—

Q. *What* is your friend ?
A. A Liberal. (A Rugby International, a Quarter-Master-Sergeant, a miserable sinner.)
Q. Is it really true that he is that (*i.e.*, that thing) ?
Q. *What* is your dog ?
A. Something between an Airedale and a Skye-Terrier.

Note that the need for rather careful distinction between Identity and Description is felt mainly in the case of human beings. Thus a question such as :—

" *What* is Felix ? " may be an inquiry for Description or for Identity, and the answer, " A cat " may perhaps suffice. Whereas to reply, " A boy " to the question, " Who is Jackie Coogan ? " would be to give a Description when you know perfectly well that an Identity is asked for.

Note that *who* (except its genitive form *whose*) is not used as a qualifier, but that *what* is, and alike for persons and non-persons—for example :—

What man is that ?
What hour did you say ?

III. SELECTION

When the inquiry involves (or rather appears to the speaker to involve) a selection from a restricted number, the pronoun *which* is employed. This pronoun has only one form for human beings and all other things—for example :—

Which of you three boys broke that window ?
One of those apples is a Blenheim, the other a pippin. *Which* is *which ?*

EMPHATIC FORMS

An Interrogative Pronoun can be made emphatic by compounding it with *ever*—for example :—

Whatever have you been doing ?
Whoever will be calling next, do you think ?

There is usually some feeling expressed in such emphasis—for example, anger, annoyance, surprise.

DEMONSTRATIVE PRONOUNS

Certain pronouns, besides being a temporary label for a substantive, convey some idea of position, either

in space or time : they denote locality with reference to the speaker—for example :—

> Here are two pears, a William and a Calabash. Will you have *this* or *that ?*
> I have said *that* before, now write *this* down.

Demonstrative Pronouns can either take the place of substantives or serve as qualifiers of substantives. In the latter case they are labelled " Adjectives " by such persons as do not distinguish between Adjective and Qualifier.

The former and *the latter* are both temporary labels : they convey some idea of position in time or place with reference to the speaker, and may be regarded as belonging to this class if you wish.

The Ordinal Numerals, *first, second,* etc., are frequently nearer in function to Pronouns than to any other " part of speech." On grounds of both meaning and form, it is perhaps best to class all the Numerals together as a separate sub-division of the Noun.

CONJUNCTIVE OR RELATIVE PRONOUNS

All pronouns refer to some person or thing which has been named or which is understood from the situation —for example :—

> When the baker comes tell *him* to leave two loaves.

But **Conjunctive** (or **Relative**) **Pronouns** introduce a clause which qualifies the word (phrase, or perhaps whole clause) to which the pronoun refers.

Such a clause may be dependent and

(i.) identify the thing signified by the qualified word —for example :—

> " Those *who* stand still are always timid advisers."
> R. L. STEVENSON, *An Inland Voyage.*

or it may (whether you regard it as dependent or not)

(ii.) merely add some additional information about

the thing signified by the qualified word—for example :—

"I was told it would rain by the fisherman, *who* also said the beach was unsafe for bathing."

PRONOUNS OF QUANTITY AND NUMBER

1. Quantity—for example, *much, less, some, none, little, less, enough, all.*

2. Number—for example, *both, other, another, any, none, more, few, a few, each, several, many, either, every one, everybody, everything, each one.*

(*a*) I have a basin of Devonshire cream. Will you have *some ?*

(*b*) Have you any peaches this year ? We have only *a few.*

These pronouns might be further sub-divided into Definite and Indefinite—for example, *both* (Definite), *several* (Indefinite) ; or into Personal, Non-Personal, and Common—for example, *everybody* (Personal), *everything* (Non-Personal), *few* (Common).

Most of the above words may be employed as qualifiers—for example :—

How *many* runs did you get ?

Point out those which cannot be so used.

State the function of the pronouns in the following sentences, and put them, whenever you can, into one of the classes mentioned above :—

1. "It's only me, just throwing out a few words, in case any one happens to be rolling round to-night."
RUDYARD KIPLING, *The Ship.*

2. "I speak of you, madam, in the plural number as we do of kings, from my reverence."
FIELDING, *The Letter Writers.*

3. "He it was who gave them breath in the exultation of his heart." R. L. STEVENSON.

4. " They have no pretences to much clearness or precision in their ideas, or in their manner of expressing them." LAMB, *Imperfect Sympathies.*

5. " There is no abiding thing in what we know." H. G. WELLS, *A Modern Utopia.*

6. " How often have I put off writing a letter till it was too late." HAZLITT, *The Letter Bell.*

7. " Knowledge which he cannot apply will make no man wise." JOHNSON.

8. " I told him all I knew and very much that I did not." RUDYARD KIPLING, *The Day's Work.*

9. " Cold-blooded people you Britishers are ! " RUDYARD KIPLING, *My Sunday at Home.*

10. " I, for one, will take no prisoners." G. B. SHAW, *Three Plays.*

11. " Now the capstan and the engine that drove it had been newly painted red and green ; besides which, nobody likes being ducked." RUDYARD KIPLING, *The Ship.*

12. " An it hadn't been for a civil gentleman as came by and frighted 'em away." CONGREVE, *The Old Bachelor.*

13. " Critics, like other people, see what they look for, not what is actually before them." G. B. SHAW, *Three Plays.*

14. " You can't help yourself, General, when you make up your mind to hang a man, you put yourself at a disadvantage with him." G. B. SHAW, *Three Plays.*

15. Have you shown her her fault ?

16. " Phœbe : 'A gentleman of this town enlisted ? (Eagerly) Sergeant, who ?' " J. M. BARRIE, *Quality Street.*

17. " ' Just by way of change,' said he, ' I'll ask you a scripture riddle. There's profit in them too,' he added ungrammatically." R. L. STEVENSON, The *Amateur Emigrant.*

18. " All fleeth save Good-deeds, and that am I." *Everyman.*

19. " These lizards, when cooked, yield a white meat, which is liked by those whose stomachs soar above all prejudices." DARWIN, *The Voyage of the " Beagle."*

20. " I wish you to understand, Sir Howard, that in this castle it is I who give orders and no one else."

G. B. SHAW, *Captain Brassbound's Adventure.*

21. " Any one who is without character himself may make himself master of the reputation of another by the application of a nickname."

HAZLITT, *On Nicknames.*

22. " We are both of us inclined to be a little too positive." LAMB, *Machery End.*

23. " You surely must all of you feel and admit the delightfulness of a bow window." RUSKIN.

24. " A sound woman, who never gave herself away, nor anything else, if she could possibly help it."

J. GALSWORTHY, *The Forsyte Saga.*

25. " We have risen either late or early by Utopian standards, we know not which, and this morning he has us to himself." H. G. WELLS, *A Modern Utopia.*

26. " There was an Englishman at Philippopolis who used to wet himself all over with cold water every morning when he got up. Disgusting! It all comes from the English: their climate makes them so dirty that they have to be perpetually washing themselves."

G. B. SHAW, *Arms and the Man.*

27. " I, that had not the knowledge of any person in Paris but my own companion, whom I called Captain, had no room to question, but it was he that sent for me. . . . He offered to convey me to a friend's of his, where I should be very secure."

DEFOE, *Memoirs of a Cavalier.*

28. " ' And even Stigand, the patriotic archbishop of Canterbury, found it advisable.'

" ' Found what ? ' said the Duck.

" ' Found it,' the Mouse replied rather crossly: ' of course you know what *it* means ? '

" ' I know what *it* means well enough, when *I* find a thing,' said the Duck; ' it's generally a frog or a worm.' " LEWIS CARROLL, *Alice in Wonderland.*

29. " Men have oft grown old among their books
To die, case-hardened in their ignorance.
Whose careless youth had promised what long years
Of unremitted labour ne'er performed.
While, contrary, it has chanced some idle day

To autumn loiterers just as fancy-free
As the midges in the sun, gives birth at last
To truth." BROWNING, *Paracelsus*.

30. " For, mind you, it's serious, young Hawkins, and neither you nor me's come out of it with what I should make so bold as to call credit. Nor you neither, says you ; not smart—none of the pair of us smart." R. L. STEVENSON, *Treasure Island*.

CHAPTER XXIII

THE VERB

"Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action."

SHAKESPEARE, *Hamlet.*

"All cannot be of one mind, as who looks they should be?"

MILTON, *Areopagitica.*

"Till we ourselves see it with our own eyes, and perceive it by our own understandings, we are as much in the dark and as void of knowledge as before."

LOCKE, *On the Conduct of the Understanding.*

TRANSITIVE AND INTRANSITIVE

THE classification of verbs into Transitive and Intransitive has been touched on already in Chapter VIII. If no Direct Object is used the verb is **Intransitive**; if a Direct Object is used the verb is **Transitive.**

Some verbs change in meaning and function in different sentences—for example:—

i. Will you drive?
ii. We have been driving this afternoon.
iii. He drove the pig into the parlour.

Here *drive* means in—

i. to handle the reins or steering-wheel;
ii. to handle the reins, or to sit at ease while some one else handles them;
iii. to impel or propel.

We must not put *to drive,* or any other verb, into either category until we see its usage in some sentence.

It may be noted that although there are a few

Intransitive verbs in our language which are never Transitive—for example :—

Appear, belong, exist, occur, swoon, collapse,

yet a very great number of our verbs are sometimes Transitive and sometimes Intransitive. Strictly speaking, of course, we have in every such pair not two examples of one verb, but **two different verbs.**

There should be no difficulty in your deciding that the verbs in Nos. 1 to 5 are Intransitive; those in Nos. 6 to 10 Transitive.

1. The bridge collapsed.
2. The wind blew all night.
3. He fell ill.
4. We are just leaving for Paris.
5. The carrots are growing in the garden.
6. They acknowledged him as their overlord.
7. We grow carrots and turnips in the garden.
8. Our cat has lived eight of its nine lives.
9. We left Edinburgh last week.
10. A sudden gust blew my hat into the dustbin.

The verb which is made up of simple verb plus particle (see Chapters XII. and XIII.) can be classified like any other—for example :—

They have *put up* a good fight.
The field was *overgrown* with weeds.
Most children hate being *laughed at*.
The Broad was *grown over* with water-lilies.

In some instances the particle has been lost—for example :—

You sit that horse well.
" The shock of such a curse I dare not stand."
DRYDEN, *Conquest of Granada.*

SO-CALLED CAUSATIVE VERBS

There are in many languages verbs which express not so much that the doer has performed an action as that he had caused it to be performed. Such are

known as Causative Verbs, and they often have special forms of their own.

In Modern English there are a few verbs which might conceivably be labelled Causative—for example :—

He is going to *fell* those trees.
(Contrast : Those trees will *fall*.)
You must *set* these butterflies.
(Contrast : You cannot *sit* here.)
They have *laid* the poles in a row.
(Contrast : The poles *lie* in a row.)
I will *lay* me down and sleep.
(Contrast : I am going to *lie* down.)

But even here one may doubt whether there is any distinct idea of causation in the speaker's mind. Rather, *fell*, *get*, etc., are just ordinary Transitive Verbs which do not call up to the mind the Intransitive Verbs which correspond to them etymologically.

In examples such as the following one is not justified in speaking of Causative Verbs :—

He has *boiled* the water ;
He *trotted* his horse ;
We *grew* potatoes in our garden ;

for although *boiled*, *trotted*, *grew* certainly mean *made to boil*, *made to trot*, and *made to grow*, there can scarcely be any doubt that these more precise meanings are not actually present in the speaker's mind. (In " He trotted out his pet joke " there is certainly no such meaning present.)

When we are really conscious of causation we express it explicitly—for example :—

She has *made* the water boil in spite of the wet wood.

When we say, " Please *pass* the salt," we think of somebody's action directly affecting the salt, not of somebody making the salt to move. We *might*, of

course, have the latter thought; but if we did we should say as our neighbours across the Channel do :—

"Veuillez *faire* passer le sel."

Such verbs, then, in Modern English are ordinary Transitive Verbs.

What, therefore, we have written just above is not needed to explain Modern English, but it may serve as a hint to such of you as are concerned with the comparison and contrast of English with another language.

But what you should note for our own language is that in such pairs of sentences as,

The water *boiled*,
She *boiled* the water,

we have before us not two examples of one verb, but **two different verbs**; for a verb, like any other word, consists of a row of sounds plus the meaning attached to it.

SO-CALLED REFLEXIVE VERBS

When an action passes not to another person or thing but back to the doer—for example, "He contradicts himself"—the verb has been labelled by some grammarians "Reflexive"; but in reality the idea of the performer doing something to himself is not expressed by the verb at all in English. The pronoun is Reflexive, not the verb.

In English (unlike Latin, French, and German), there are only a very few verbs which might perhaps be labelled Reflexive on the ground that they are not employed without a Reflexive Pronoun—for example, *to perjure oneself*.

Where other languages employ a Reflexive Verb or a Reflexive Pronoun, Modern English most commonly employs an Intransitive Verb—for example :—

Come and sit down (*cf.* sit *yourself* down).
Get out of my way.

Shall we bathe here ?
He turned to me and winked.
Chinese feed on rice.
I am washing (which may mean " washing myself " or " washing clothes ").
You need not keep in the background.
The horse stopped short.

SO-CALLED RECIPROCAL VERBS

Certain verbs imply that the action is reciprocal—for example :—

Our postcards *must have crossed* in the post.
Good-bye, I hope we *shall meet* again.
When you two go for a walk you always *quarrel.*

Note, however, that the idea of reciprocity finds no grammatical expression : it is conveyed by context and situation. There is therefore no justification for labelling the verbs " Reciprocal " : they are simply and solely Intransitive Verbs.

When the idea of reciprocity is expressed in a pronoun—for example :—

They fought each other,
The two boxers embraced one another,
The Presidents kissed each other,

then the verbs are simply and solely Transitive Verbs.

SO-CALLED IMPERSONAL VERBS

These in Modern English are employed almost exclusively to denote natural phenomena. The only Subject found with them is the Pronoun *it*—for example :—

It snowed hard all night.
Will it thaw, do you think ?

Most of the old Impersonal Verbs are now used with a Personal Subject—for example :—

"Methinks a gentleman should keep his word."
FLETCHER, *The Mad Lover*.

I think a politician should do so too.

"Him hungrede swithe (very) sore."
HAVELOK THE DANE (*c.* 1300).

"This that Davith dide whanne he hungride."
WYCLIF (1382).

And most of them, too, have been for years ordinary Transitive Verbs—for example :—

"Let the sky rain potatoes."
SHAKESPEARE, *Merry Wives of Windsor*.

"Till age snow white hairs on thee." DONNE (1631).

FORM-VERBS

These include **Link-Verbs**, dealt with in Chapters VIII. and XVI. ; and **Auxiliary Verbs**, dealt with in our chapters on Tense and Mood.

These might be squeezed into the Intransitive category, but are better grouped separately.

In the following sentences state which verbs are : (*a*) Transitive, (*b*) Intransitive, (*c*) Impersonal, (*d*) Link, (*e*) Auxiliary :—

1. "The wife around her husband throws
Her arms, and begs him stay ;
'My dear, it rains, it hails, it snows,
You will not hunt to-day !'
'But a-hunting we will go.'" FIELDING.

2. "I suppose I ought to know whether I need it or not." A. BENNETT, *The Old Wives' Tale*.

3. "I wish you don't leave your heart behind."
FIELDING, *The Modern Husband*.

4. He gave himself up to the police.

5. Make haste and find yourself a seat.

6. A shower of stones and rubbish rained down on his head.

7. He felt he would have liked to have throttled the man.

8. He felt his way along the dark tunnel.

9. Does this hat become me, dear ?
10. He grew hops so she grew stout.
11. His battered top hat became a decoration for the head of a scarecrow.
12. Stand your umbrella in the corner.
13. " Ship Ahoy ! " the bos'n sang out.
14. Hold fast to this rope while I lower the mainsail.
15. I cannot hold out any hopes for his recovery.
16. He held the attention of the audience for forty minutes.
17. They made much of him.
18. " Oh my ears and whiskers, how late it's getting ! " LEWIS CARROLL, *Alice in Wonderland.*
19. " I should like to see them dare say a word against me." G. B. SHAW, *Arms and the Man.*
20. " Your sagacity puts us all to shame."
G. B. SHAW.
21. " I have been trying all my life to like Scotchmen, and am obliged to desist from the experiment in despair." LAMB, *Imperfect Sympathies.*
22. " Rather would I be Metchnikoffed at once and have a clean, good stomach of German silver."
H. G. WELLS, *A Modern Utopia.*
23. " It was marvellous how completely he can drown a poor little idea in a vat of verbiage."
R. SERVICE, *The Pretender.*
24. " There is no law of right which consecrates dullness." RUSKIN.
25. " To what class shall we assign it ? Solitary, singular, it will not be pigeon-holed ; your literary entomologists shall ticket it, genus and sub-genus it, at their peril." F. THOMPSON, *Essays.*
26. " We bark like foolish dogs at shadows."
LAMB.
27. " Ye knowe eek, that in forme of speche is chaunge
With-inne a thousand yeer, and wordes tho
That hadden prys, now wonder nyce and straunge
Us thinketh hem ; and yet they spake hem so." CHAUCER.
28. " And it seems as if a hot walk purged you,

more than of anything else, of all narrowness and pride, and left curiosity to play its part freely, as in a child or a man of science."

R. L. STEVENSON, *Walking Tours.*

29. " The clocks lose their heads, and shake hours out, each one faster than the other, as though they were all in a wager." *Ibid.*

30. " I drew men's faces on my copybooks,
Scrawled them within the antiphonary's image,
Joined legs and arms to the long music-notes,
Found nose and eyes and chin for A's and B's,
And made a string of pictures of the world
Betwixt the ins and outs of verb and noun."

BROWNING, *Fra Lippo Lippi.*

31. " The Supper is going on behind the screen. There is no need to draw the supper. We all know the sort of transaction ; the squabbling, and gobbling, and popping of Champagne, and smell of musk and lobster salad ; the dowagers clumping away at plates of raised pie ; the young lasses nibbling at little tit-bits, which the dexterous young gentlemen procure."

THACKERAY, *Christmas Books.*

32. " Mrs. Forrester acknowledged that she always confused carnivorous and graminivorous together, just as she did horizontal and perpendicular ; but then she apologized for it very prettily, by saying that in her day the only use people made of four-syllabled words was to teach how they should be spelt."

MRS. GASKELL, *Cranford.*

CHAPTER XXIV

THE ADVERB : CLASSIFICATION

" And for ther is so great diversitee
In English and in everything of our tongue."
CHAUCER.

" You see, Alice had learnt several things of this sort in her lessons in the schoolroom." LEWIS CARROLL, *Alice in Wonderland.*

ADVERBS may be classed, according to their meanings, into categories of Time, Place, Manner, Degree, Affirmation, Negation, etc. As such classification of words requires no more definition than is found in a dictionary, it can most profitably be carried out in the form of increasingly difficult exercises. These will give excellent practice in exact and clear thinking.

I. Classify the adverbs in the following sentences according to :—

(*a*) TIME—(1) Present ; (2) Past ; (3) Future ; (4) Duration ; (5) Repetition, and so forth.

(*b*) PLACE—(1) Rest ; (2) Motion to ; (3) Motion from ; (4) Separation, and so forth.

(*c*) MANNER.

(*d*) DEGREE.

1. He pushed me over.
2. " Man wants but little here below."
3. When are you going ashore ?
4. Will it rain to-morrow ?
5. Come nearer so that I can hit you hard.
6. The escaping prisoner tiptoed silently by.
7. The monkey wrenched the bars apart.
8. I am coming home presently.
9. I was a well-behaved child once.

10. I have told you this once before.
11. Why do you incessantly stand on your head ?
12. It scarcely moved the bail.
13. He shot better than his father.
14. How did you climb that crag ?
15. Go gently with that axe.

II. After looking through Chapter X. again, classify the Adverbs, Adverbial Phrases and Clauses, and other Modifiers in the following sentences according to :—

(*a*) ATTENDANT CIRCUMSTANCES.
(*b*) CAUSE AND EFFECT.
(*c*) PURPOSE.
(*d*) CONDITION.
(*e*) MODAL—(1) Confirming ; (2) Denying ; (3) of Uncertainty (probability, possibility, etc.) ; (4) Desiring ; (5) Exclamatory, and so forth.

1. It may or may not have been done before ; I don't think therefore you need be worried by precedents.
2. You have indeed caught a monster bass.
3. You must certainly take some exercise.
4. Presumably you will not be home till to-morrow.
5. They have surely arrived by now !
6. He performed the operation successfully.
7. If I could only work this out, I might possibly finish before tea.
8. Do you really think this is difficult ?
9. The prize pig was unaccountably classed last.
10. Apparently you have just arrived home from Switzerland.
11. However much exercise you get you do not get fit.
12. You cannot possibly go sailing to-day.
13. Unless you do this you will be punished.
14. I bought the book for reference.
15. He said good-bye with relief written on his face.
16. You have done your best, nevertheless you must try again.

III. Classify the Adverbs, Adverbial Phrases and Clauses, and other Modifiers in the following sentences

into categories according to meaning, further stating which of them express Interrogation or Exclamation.

IV. Compile from these sentences a list of Words, Phrases, and Clauses (*a*) which modify Qualifiers, (*b*) which modify Adverbs, (*c*) which modify Sentences.

1. " You'll find it out as you grow older."
J. GALSWORTHY, *The Forsyte Saga.*

2. " I do but half listen at first—watching the black figures in the moonlit roadway pacing to and fro."
H. G. WELLS, *A Modern Utopia.*

3. " She made up her mind to tell them to play loud." J. GALSWORTHY, *The Forsyte Saga.*

4. " Man delights not me ; no, nor woman neither, though by your smiling you seem to say so."
SHAKESPEARE, *Hamlet.*

5. " Fanny and he would swill water he shouldn't wonder." J. GALSWORTHY, *The Forsyte Saga.*

6. " A man, to be greatly good, must imagine intensely and comprehensively." SHELLEY.

7. " Elizabeth looked archly, and turned away."
JANE AUSTEN, *Pride and Prejudice.*

8. " How can you contrive to write so even ? "
Ibid.

9. " Oh yes, you may cry that way, if you like."
G. B. SHAW.

10. " There was silence for a time while another of the removers took the door off its hinges with little or no effort by means of a small piano which he then placed firmly upon another remover's foot." (There are eight adverbial words and groups here.)
R. COMPTON, *William the Fourth.*

11. " I cannot for the life of me make out."
G. K. CHESTERTON.

12. " She found herself falling down what seemed to be a very deep well. She had plenty of time as she went down to look about her, and to wonder what was going to happen next."
LEWIS CARROLL, *Alice in Wonderland.*

13. " Miss Susan closes the book guiltily."
J. M. BARRIE, *Quality Street.*

14. " He had lost his right hand by some acci-

dent, and supplied it with a grappling hook, which he wielded with a tolerable adroitness."

LAMB, *The Old Benchers.*

15. "At times she will answer *yes* or *no* to a question, without fully understanding its purport—which is provoking, and derogatory in the highest degree to the dignity of the putter of the said question."

LAMB, *Mackery End.*

16. "The Roman soldier is incorruptible when his officer is looking."

G. B. SHAW, *Cæsar and Cleopatra.*

17. "We laid hold of this renegade in clearing them out of the courtyard." *Ibid.*

18. Well, you know best, I suppose.

19. "But, as a matter of fact, the vices of journalism have by this time become as evident to the people who read journals as to the people who write them."

G. K. CHESTERTON, *Fancies v. Fads.*

20. "At length he too gets upon the road; and, carrying the sealed Paper in a leather pouch hung round his neck, and 'froccum bajulans in ulnis' (thanks to thee, Bozzy Jocelin), 'his frock-skirts looped over his elbow,' showing substantial sternworks, tramps stoutly along."

CARLYLE, *Past and Present.*

21. "For, in truth, all through the book, there is an unmistakably real feeling for asses, with bold touches like Swift's, and a genuine animal breadth."

WALTER PATER, *Marius the Epicurean.*

22. "These young people talked so fast and mumbled so." J. GALSWORTHY, *The Forsyte Saga.*

23. "I have but two things more to say to you."

RUSKIN.

24. "I wear my shackles more contentedly for having respired the breath of an imaginary freedom."

LAMB.

25. "What is true of a Shakespearean play is equally true of a shilling shocker. A good detective story also can keep the classic unities; or otherwise play the game. The drama of detection is in discovering how he can be killed decently and economically, within the classic unities of time and place."

G. K. CHESTERTON, *Fancies v. Fads.*

PART III

CHAPTER XXV

GENDER

"It has Human Life in it, and is not that the grand miracle, in what hangings or costume soever?" CARLYLE, *Past and Present.*

ALL the languages belonging to the Indo-European family had at one time or other three classes of nouns which have been named by grammarians the Masculine, the Feminine, and the Neuter Gender. These names have been given to them because most names of males belong to the first class, and most names of females to the second. Yet of the enormous number of existing things which are neither male nor female, the names were distributed among the first and second as well as the third class.

You must, accordingly, bear in mind that when the terms "Masculine," "Feminine," and "Neuter" are used in grammar, they have a special meaning. Thus "feminine" in grammar does not mean "relating to women," as it does in ordinary language—for example, "the feminine point of view," "feminine charms," "feminine fripperies"—but simply refers to the second of the above-mentioned three classes of nouns.

In the present state of our knowledge these three **Grammatical Genders** appear to be quite arbitrary, though they doubtless go back to some real notional

classifications, which, however, are now lost in the mists of antiquity.

On what then, you will ask, is based this classification into three Genders? It is based on the varying forms of the noun, of the qualifiers employed with it, and of the pronouns employed in its place.

If it were customary in English to speak of "a skilfu*l* boxer," "a fa*t* bloater," "a goo*d* dinner," and "a big*g* clock," and to refer to them all as *he;* of "a greaty pity," "a finey sherry," "a beautiful*ly* lady," and "a ripey banana," and to refer to them all as *she;* of a "high*un* hat," "a sharp*un* knife," "a large*un* oven," and "Welsh*un* mutton," and to refer to them all as *it;* then we should have three grammatical genders in English. In the days of King Alfred English actually did possess grammatical gender; and all the other languages of the Indo-European family have preserved it, or remnants of it, down to the present day.

In Modern English, **Grammatical Gender does not exist;** it has been replaced by an entirely different system of classification, based not on varieties in the forms of words, but on notional categories. To this system the term **Natural Gender** is sometimes applied.

We tend to separate all things into two main classes:—

1. The **Personal,** or Superior.
2. The **Non-Personal,** or Inferior.

We further separate Class 1 into "He's" and "She's." This class includes not only human beings, but many animals which as fathers and mothers seem to possess a kind of personality. It is not based on sex alone; male and female flowers, for instance, do not belong to it. There are no special forms of the substantive to indicate whether the thing it names belongs to Class 1 or Class 2.

As for the sub-division of Class 1, such pairs as

brother—sister, colt—filly, drake—duck, do not present two forms of a substantive but are entirely different words, just as are, for instance, such pairs as *officer—private, pen—ink, tea—coffee.*

There do, however, exist a few pairs of words which may fairly be said to present two forms of the same substantive—for example, *actor—actress, lion—lioness, murderer—murderess, hero—heroine, widower—widow, songster—songstress.* In other instances we can, if necessary, indicate sex by employing a Compound Noun or prefixing a Qualifier—for example, *man-servant, he-goat, cock-robin, she-bear, lady-doctor, woman-preacher, male-nurse, female-hooligan.* Or at any rate we used to be able to indicate it ; but the extension of women's fields of activity has increased so rapidly of late that our language lags behind—for example, What are we to call " Mr. Chairman " when she is a woman ?

But our differentiation of things into two main classes, and our differentiation of the things of the first class into two sub-classes, is reflected not so much in the Substantive which names things, as in the Pronoun which indicates them. (Note that the pronoun in Modern English does not refer to a substantive but to the thing signified by one.)

As might be expected, one can frequently note **shifting** between the two main classes. On the one hand, a human being may be thought of without regard to his personality, but rather as a non-personal thing, an object of observation, contemplation, or solicitude ; or he may even be consciously or intentionally degraded to the non-personal class.

> Who is *it* making that noise ?
> " Who is *that* calling so sweet ? "
> " Who is that boy ? " " *It*'s my young brother."
> " Hullo ! more signs of civilization ! What a gorgeous commercial traveller ! " " Do you mean

the man that just passed us in the pony trap ?" "Yes, that man with the white hat and the scarlet tie." "*That* isn't a commercial traveller ; *it*'s our doctor ; he's a gentleman, though you wouldn't think so to look at him." SWEET.

"Here, take *it*." She held out the baby. "Nurse came to me and said you had asked for *it*." "So I did. *It* indeed ! I want him to kiss. He is all I have now. Why didn't Brown bring him herself ?" VIOLET HUNT.

"'What's the matter, sweet one ?' coming up and caressing Molly. 'Is *it* worrying itself over that letter ?'" MRS. GASKELL.

"'Where did ye find *it ?*' asked Mord Em'ly of Miss Gilliken, with a satirical accent. 'Who are you calling "it" ?' demanded Mr. Barden aggressively. 'P'r'aps you'll kindly call me 'im and not "it."'" PETT RIDGE.

On the other hand, a non-personal thing may at any moment be regarded as personal. Some of its characteristics may then lead us to associate it with father, brother, fellow, etc., and the activities of man on the one hand, or with wife, mother, sister, etc., and the activities of woman on the other, and thus to label it "he" or "she" ; but, reason or no reason, we are forced to regard it definitely as either a "he" or a "she," owing to the absence of a common form in the Singular corresponding to *they* in the Plural. A dog and a horse are seldom "it," but, as the outdoor comrades of men, are mostly raised to "he" unless the idea of motherhood is present. An elephant, a deer, a rat, a trout, a wasp, and indeed almost any animal, may be raised from "it" to "he." Possibly it is her resemblance to the busy housewife that has raised the ant from "it" to "she." The cat as an attractive domestic animal is not classed with the male members of the household. Yet perhaps "he" suggests personality rather than maleness: "she" is certainly more specialized.

As to inanimate concrete objects, their raising into Class 1 is fairly common in professional colloquial speech. The railway train, like the ship, is " she." The submarine, more fighter than ship, is " he." A watch, a clock, and a motor-car may be either " he " or " she " ; but a man's pipe goes with his dog. Of all these objects only one, the ship or boat, is recognized as " she " in the literary language.

But the literary language makes use of many other personifications : of mountains, views, towns, counties, institutions, etc., and above all of abstract notions. The principle underlying these literary personifications is not in entire harmony with that which underlies the " natural " classifications treated above. In very many instances the personification is due to the influence of Latin gender ; although the possibility of survivals from long-forgotten native mythology, must not be overlooked.

Use the sentences below to help you :—

1. To explain what changes words denoting men must undergo so that they will denote women.
2. To compile a list of nouns which are not applied to men although the qualities they call up are not possessed exclusively by women.
3. To discover if the restricted application mentioned in (2) has always been a feature of the language.
4. To compile a list of nouns frequently in use which might denote a man or a woman.

1. " The enchantress now begins her spell."
MOORE, *Lalla Rookh.*
2. " He call'd her his goddess, she call'd him an ass."
H. CAREY, *Poems.*
3. " He sees the shades of the ancient heroines."
POPE, *Odyssey.*
4. " He spied far off a mighty Giantess."
SPENSER, *Faerie Queene.*

5. " Now we be duchesses but I and ye."
CHAUCER, *Legend of Good Women.*

6. " A lady dwelled in that forest, and she was a great huntress." MALORY, *Morte d'Arthur.*

7. " The bridegroom stood dangling his bonnet and plume."

8. " The Jewess Rebecca awaited her fate."
SCOTT, *Ivanhoe.*

9. " The very infanta of the giants."
BEN JONSON.

10. " Mr. H——, who was generously remembered by the testatrix." SMOLLETT.

11. " Would have had us consider ourselves as highly as if we had been the richest heiresses."
FIELDING.

12. " This distinguished teacher is said to have had a class of two thousand pupils." SIR H. DAVY.

13. " The prima donna's tuneful heart would bound." BYRON, *Beppo.*

14. " Sometime am I prioress
And now a nun, and now abbess."
CHAUCER, *The Romaunt of the Rose.*

15. " Your language proves you still the child."
TENNYSON, *The Princess.*

16. " To make it seem more real and pleasant, I shall call you the Marchioness."
DICKENS, *The Old Curiosity Shop.*

17. " Thou art such a Termagant fellow."
SHADWELL (*d.* 1692).

18. " John is landlord, Phillis hostess :
They keep at Staines the Old Blue Boar."
SWIFT.

19. " The bishop said, ' Welcome, dear cousin.' "
SIR BEVIS OF HAMTON (*c.* 13th century).

20. " He is a witch." SHADWELL.

21. " Those men are most conciliating abroad, who are under discipline of shrews at home."
W. IRVING, *Sketch Book.*

22. " After mounting the rickety stairs, Lucius, peeping curiously through a chink in the door, is a spectator of the transformation of the old witch herself into a bird."
WALTER PATER, *Marius the Epicurean.*

23. " Whether the ladies there are short or tall, brunettes or blondes."

24. " You spoke of the jilts and coquettes."

25. " My ould man hev med a blue biggen for the recklin' yander. 'Tis a nesh'un, ye see, an' canna goo in closen wi'outen summat's on yed when the dag's a-fallin'." Warwick Dialect, from G. MORLEY, *Shakespear's Greenwood.*

CHAPTER XXVI

NUMBER

"Parading one footman is like lunching on one pea, or curing baldness by the growth of one hair. There ought not to be anything but a plural for flunkeys, any more than for measles or vermin or animalculæ or the sweets called hundreds and thousands."

G. K. CHESTERTON, *Fancies v. Fads.*

"Too frequent doses of original thinking from others, restrain what lesser portion of that faculty you may possess of your own. You get entangled in another man's mind, even as you lose yourself in another man's grounds."

LAMB, *The Old and the New Schoolmaster.*

THE association of the idea of number with the noun has been dealt with in Chapters XIX. and XX. The forms of the noun which express number should now be considered. As you are familiar with these forms of your own language, you are in a position to codify them yourselves. (A good dictionary should be consulted in cases of doubt.)

Examine the sentences below, and from them compile a list of rules for the formation of the Plural. Record changes of spelling as well as changes of pronunciation. Arrange your results as follows :—

A. Words which in the Singular end in the sounds : [s], [z], [ʃ], [tʃ], [dʒ], [ks].

B. Words which in the Singular end in vowels, or voiced (soft) consonants.

C. Words which in the Singular end in breathed (hard) consonants.

D. Words which in the Singular end in *-y*.

E. Words which in the Singular end in *-o*.

F. Words which in the Singular end in *-f*, or *-fe*.

G. Words which in the Singular end in *-a*, *-eau*, *-is*, *-ix*, *-on*, *-us*, *-um* (namely, French, Latin, or Greek words which have not been entirely naturalized).

H. Words showing vowel change.

J. Plurals of Phrases.

Make lists of nouns :—

K. Which are used exclusively in the Plural.

L. Which are used exclusively in the Singular.

M. Which have no difference of form between Singular and Plural.

N. Which have two Plural forms—if these have a different meaning give both meanings.

O. Which change in meaning when a plural inflexion is added.

1. " Definitions, formulæ, have their use in any society in that they restrain the ordinary unintellectual man from making himself a public nuisance with his private opinions."

SIR A. QUILLER-COUCH, *The Art of Writing*.

2. " My pleasant friend, Jem White, was so impressed with a belief of metamorphoses like this frequently taking place, that in some sort to reverse the wrongs of fortune in these poor changelings he instituted an annual feast of chimney-sweepers."

LAMB, *Essays*.

3. " Scrips, wallets, bags—staves, dogs, and crutches, the whole mendicant fraternity with all their baggage, are fast posting out of the purlieus of this eleventh persecution." LAMB, *Essays*.

4. " Introduce them to your wives and sisters, and get introduced to theirs."

T. HUGHES, *Tom Brown's Schooldays*.

5. " My fancy ran strong upon these marine spectra." LAMB, *Witches and Other Night Fears*.

6. " His wit has seduced him into a string of felicitous antitheses." LAMB, *The Genteel Style*.

7. " But consider further how, as the old Marquis still snarls, he has ' made away with all Formulas.' "

CARLYLE, *The French Revolution*.

8. " The key is turning in the door, and sounds of evil omen issue through the keyhole—sturdy ' let me outs,' and ' I will goes,' mixed with shrill cries on May and on me from Lizzie, piercing through a low continuous harangue, of which the prominent parts are apologies, chilblains, sliding, broken bones, lollypops, rods, and gingerbread, from Lizzy's careful mother."

M. R. MITFORD, *Our Village.*

9. " The world, the same wide den—of thieves, or what you will." BYRON, *Childe Harold.*

10. " The Wind, 'tis true,
Was somewhat high, but that was nothing new,
Nor more than usual equinoxes blew."

DRYDEN, *The Hind and the Panther.*

11. " Whenever he saw potatoes being planted, he would think,' Is my son doing just as I told him.' "

TOLSTOY, *The Two Pilgrims.*

12. " Devilish and unnatural beings, release instantly the high-born princesses whom you are carrying off by force in this coach."

CERVANTES, *Don Quixote.*

13. " Mr. Pickwick proceeded to put himself into his clothes, and his clothes into his portmanteau."

DICKENS, *Pickwick Papers.*

14. " I see vultures, harpies, ravens, cormorants, and among many other feathered creatures several little winged boys, that perch in great numbers upon the middle arches."

ADDISON, *The Vision of Mirzah.*

15. " I have heard thee in thy soliloquies." *Ibid.*

16. " So Samson advises, so we act ; wisely, in this and in other crises of the business."

CARLYLE, *Past and Present.*

17. " Surmises, guesses, misgivings, half-intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo conceptions, have no place in his brain, or vocabulary."

LAMB, *Imperfect Sympathies.*

18. " As there were two or three children, and two or three-and-forty dogs, I could not want amusement."

HORACE WALPOLE, *Letters.*

19. " Next to lizards, mice appear to be able to

support existence on the smallest and driest portions of the earth."

DARWIN, *The Voyage of the "Beagle."*

20. "It is composed of rocks of lava, and declivities of ashes." SHELLEY, *Letter* to T. L. Peacock (1818).

21. "It could not be this sessions." FIELDING.

22. "The gallows is welcome."

FARQUHAR, *The Inconstant.*

23. "Many different Negro types—Congo pygmies, handsome, tall Negroids, burly Swahilis dashed with Arab blood, Hottentot-featured Bechuana, and furtive Forest Negroes of the Congo basin—speak Bantu languages."

The Geographical Journal, August 1924.

24. "Little Flora Gordon was staying with the Misses Jenkyns." MRS. GASKELL, *Cranford.*

25. "The bootmaker looks at your boots and takes your intellectual, social, and financial measurement from their quality and condition. Your hat will not alter his opinion about you. . . . It is not a part of his criteria."

ALPHA OF THE PLOUGH, *Pebbles on the Shore.*

26. "We have a great advantage over the Iroquois." FENIMORE COOPER, *The Deerslayer.*

27. "Let the stricken deer go." SHAKESPEARE.

28. "Before the errata be blotted out."

FARQUHAR, *Love and a Bottle.*

29. "These are no news at all."

FARQUHAR, *The Constant Couple.*

30. "It would not be manners to ax."

FOOTE, *The Cozeners.*

31. "Is there no amends to be made?" (*Ibid.*)

32. "Nic is not very nice in your punctilios of ceremony." ARBUTHNOT, *John Bull.*

33. "I bar similes." WYCHERLEY.

34. "The action and the tone confirmed my many-times-tested theory that the bulk of English shore-going institutions are based on conformable strata of absolutely impervious inaccuracy."

RUDYARD KIPLING, *Steam Tactics.*

35. "The cactuses were here very numerous."

DARWIN, *The Voyage of the "Beagle."*

36. "These huge reptiles, surrounded by the black

lava, the leafless shrubs, and large cacti, seemed to my fancy like some antediluvian animals." *Ibid.*

37. " This fungus belongs to a new and curious genus. . . . How singular is this relationship between parasitical fungi and the trees on which they grow." *Ibid.*

38. " The victories of England in this stupendous contest rose of themselves as natural Te Deums to heaven." DE QUINCEY, *The English Mail-Coach.*

39. " What a trampling of hoofs ! . . . Vast sarcophagi rose on every side." *Ibid.*

40. " Hang out, as signals of affection, pocket-handkerchiefs, aprons, dusters, anything that, by catching the summer breezes, will express an aerial jubilation." *Ibid.*

41. " She, being the granddaughter of a crocodile, awakens a dreadful host of semi-legendary animals—griffins, dragons, basilisks, sphinxes." *Ibid.*

42. " Either in trim line of massive green, suggestive of pleasances of old Elizabethan houses, and smooth alleys for aged feet, and quaint labyrinths for young ones." RUSKIN, *The Two Paths.*

43. " A bravo's trade is slaying ; but the world has never respected bravos more than merchants." RUSKIN, *Unto this Last.*

44. " If, in our moments of utter idleness and insipidity, we turn to the sky as a last resource, which of its phenomena do we speak of ? " RUSKIN, *Modern Painters.*

45. " Even a Russian steppe has tumuli and gold ornaments." CARLYLE, *Sartor Resartus.*

46. " It rose sheer up above the contiguous roofs." *Ibid.*

47. " Here, on timber-leg, the lamed Soldier hops painfully along, begging alms." *Ibid.*

48. " The remainder (of his sentences) are in quite angular attitudes, buttressed up by props (of parentheses and dashes)." *Ibid.*

49. " Neither are those ministering Sheriffs and Lord-Lieutenants and Hangmen and Tipstaves." *Ibid.*

50. " Cackle, like true Old-Roman geese and goslings round their Capitol." *Ibid.*

51. " There came to my ears vague rumours of 'lost oases' that even people of Kufra knew only by hearsay and tradition." A. M. HASSANEIN BEY, *Through Kufra to Darfur.*

52. " Your makers of parterres and flower-gardens are epigrammatists and sonneteers in this art, contrivers of bowers and grottos."

ADDISON, *The Vision of Mirzah.*

53. " The heroes' bones lie underneath
The quivering grasses and the dusky heath."

W. MORRIS, *Life and Death of Jason.*

54. " Long projecting reefs of rock . . . rendered Knockwinnoch Bay dreaded by pilots and shipmasters." SCOTT, *The Antiquary.*

55. " How Teufelsdröckh . . . may have comported himself among these Musical and Literary Dilettanti of both sexes, like a hungry lion invited to a feast of chicken-weed, we can only conjecture."

CARLYLE, *Sartor Resartus.*

56. " Nothing but innuendoes, figurative crochets."

Ibid.

57. " Responsive to his call with quivering peals and long halloos." WORDSWORTH.

58. " They love the grassy plateaux and flat bush-grown wastes, and live and die in the open."

A. HERBERT, *The Lion.*

59. " Several volcanoes on the Central and South American plateaus are of course actually higher above sea-level than Kilimanjaro."

The Geographical Journal, January 1923.

60. " While the numerous hunting-boxes of the Damascus Caliphs are ample evidence that game was abundant." *Ibid.*, October 1923.

61. " Six canoes and several natives had been destroyed by attacking hippo."

Ibid., January 1924.

62. " Hippopotami are very numerous here."

Ibid., April 1923.

63. " Besides these dates there are pomegranates, apricots, and citrons, while experiments are being made with bananas, mangoes, and other Indian fruits." *Ibid.*, March 1924.

64. " It seemed likely enough that they would gain

their very first knowledge of civilization by seizing and studying the contents of my dearest portmanteaus." KINGLAKE, *Eothen.*

65. " Dryasdust advances several absurd hypotheses." CARLYLE, *Past and Present.*

66. " Little prospect but to glide into Gascony, to rebuild Chateaus there, and die inglorious killing game ! " CARLYLE, *The French Revolution.*

67. " Electric fire-flashes make the very flambeaux on the altar pale." *Ibid.*

68. " Doubt was but half a magician ; she evokes the spectres which she cannot quell. We shall have ' endless vortices of froth-logic ' ; whereon first words, and then things, are whirled and swallowed." *Ibid.*

69. " The storm that now rose and began to whistle round Calonne, first in these Seven Bureaus, and then on the outside of them, threatens to become inappeasable." *Ibid.*

70. " Beaux become politicians, and schoolboys judges of philosophy."

SWIFT, *The Battle of the Books.*

71. " These denied the premises, and seemed very much to wonder how the ancients could pretend to insist upon their antiquity, when it was so plain that the moderns were much the more ancient of the two." *Ibid.*

72. " . . . lured by the love of the genii that move
In the depths of the purple sea."

SHELLEY, *The Cloud.*

73. " I'm told he writes indexes to perfection."

GOLDSMITH, *Essays.*

74. " These singular two-legged animals with their rosaries and breviaries, with their shaven crowns, haircilices, and vows of poverty."

CARLYLE, *Past and Present.*

75. " We have received certain advices that a party of twenty thousand Austrians . . ."

GOLDSMITH, *Essays.*

76. " I sold my soldier's clothes." *Ibid.*

77. " Gauge not, with thy dilettante compasses, with that placid dilettante simper, the Heaven's-Watchtower of our Fathers."

CARLYLE, *Past and Present.*

78. " His manners, it is true, are tinctured with some strange inconsistencies."

GOLDSMITH, *Essays.*

79. " Those geniuses are contrasted in the prints, which I am sorry to say have disappeared from the windows." LAMB, *Essays.*

80. " He had more powder in his hair, wore a dirtier shirt, a pair of temple spectacles, and his hat under his arm." GOLDSMITH, *Beau Tibbs.*

81. " The Lawless Agency of bad spirits."

LAMB, *Witches and Other Night Fears.*

82. " An insight into mechanics is desirable."

LAMB, *The Old and New Schoolmaster.*

83. " Vices inexplicably intertwisted."

LAMB, *Roast Pig.*

84. " O Jocelin . . . what coat or breeches had he on ? " CARLYLE, *Past and Present.*

85. " The master wigmakers of Nantes be not troubled with new guild-brethren."

CARLYLE, *The French Revolution.*

86. " Looked as if he were catalogued in some collection of rarities." DICKENS, *Pickwick Papers.*

87. " Old Sir Guy . . . entertained him . . . with several of his best stories, enforced with an occasional slap on the back . . . a species of vivacious eloquence . . . which is supposed by many . . . to be the genuine tangible shape of the cream of a good joke."

T. L. PEACOCK, *Maid Marian.*

From the sentences below deduce rules for forming the Plurals of Compound Nouns :—

1. " There are rods and sagacious glances ; go-betweens, silk dowagers mysteriously gliding, with smiles." CARLYLE, *The French Revolution.*

2. " The water-carts were filled through beautiful little trap-doors, by pipes like boa-constrictors."

RUSKIN, *Fors Clavigera.*

3. " If I make no complaints of the pain it is because knights-errant are not permitted to complain of any wound." CERVANTES, *Don Quixote.*

4. " The crofters were ejected to make room for sheep-farms and deer-forests." GUEST, *History.*

5. " Unnatural visions, the realization of which, were it possible, would bring anarchy into all households." RUSKIN, *Sesame and Lilies.*

6. " The wholesale enclosure movement produced a larger number of gentlemen-farmers."
GUEST, *History.*

7. " The smoke and ashes thereof (in these Judgment-Halls and Churchyards) and its bellows-engines . . . thou still seest." CARLYLE, *Sartor Resartus.*

8. " Broils arise and bellowings: Reveillon, at his wits' end, entreats the Populace, entreats the Authorities." CARLYLE, *The French Revolution.*

9. " With such weapons, homicidal and suicidal, in exasperated political duel, will Bodies-corporate fight." *Ibid.*

10. " With his Prussian notions, as if merit and not coat-of-arms should be the rule of promotion."
Ibid.

11. " Kept the coal and clothes-clubs going."
T. HUGHES, *Tom Brown's Schooldays.*

12. " The foolisher the fowl or fish—woodcocks, dotterels, cod's heads, etc.—the finer the flesh thereof."
LAMB, *The Old and New Schoolmaster.*

13. " The almshouses beyond Shoreditch just coming into view." LAMB, *Essays.*

14. " The very cloth-makers, old women, all townsfolk speak of it." CARLYLE, *Past and Present.*

15. " He saw running towards him one of the queen's men-servants." VOLTAIRE, *Zadig.*

16. " The Earl, crowded round with many barons and men-at-arms." CARLYLE, *Past and Present.*

17. " The Fifty feudal Knights . . . cheated us . . . of ten knights' fees." *Ibid.*

18. " What arras-hangings and huge fire of logs."
Ibid.

19. " Kings' Progresses, Lord Mayors' Shows, and other gilt-gingerbread phenomena of the worshipful sort." *Ibid.*

20. " Its magnificent portals with few or no traces of goers-in or comers-out." LAMB, *South Sea House.*

21. " Messieurs, the states that should be furnished us, in my opinion are the States-General."
CARLYLE, *The French Revolution.*

22. " Don't let us be spoil-sports."
G. B. SHAW, *Three Plays.*

Write notes on the Number expressed in the italicized words below. (Before attempting this re-read Chapters XIX. and XX.)

1. " The funeral pyre of Patroclus took up an hundred *foot.*" SIR T. BROWNE, *Urn Burial.*

2. " No, dearest, *the poultry* are yours."
MARRYAT, *The Children of the New Forest.*

3. " He made a journey into the Altai for the study of *the fauna* and *flora* of the range."
The Geographical Journal, April 1923.

4. " A woman who sneezes,
Ought not to make *cheeses.*" *Old Rhyme.*

5. " Less than ten *pound* a year."
FIELDING, *The Modern Husband.*

6. " Some of us found *spoor* of *bush-cow* and leopards . . . *Bird,* even the greater and lesser *bustard, Marabout stork,* crown-cranes, partridges, and *guinea-fowl* in abundance."
The Geographical Journal, 1924.

7. " *The odds* is against me." FIELDING.

8. " The interior of Liberia, with its *population* of two *millions,* is regarded by *the Government* in power solely as a source of *revenue* and billets."
Review, Geographical Journal.

9. He is worth five *million.*

10. He has gone to Buxton to take the *waters.*

11. The *waters* of the lake were studded with water-lilies.

12. The heat of the valleys accentuated the terrible *frosts* of *the upper regions.*

13. He collects *plate, china,* old *prints, oils,* and *ivories.*

14. He has plenty of *muscle* but no *brains.*

15. The human *brain* has certain resemblances to that of the higher apes.

16. *A People's* electoral methods are, in the long run, the express image of *its* electoral talent."
CARLYLE, *Past and Present.*

17. " The great gold salt-cellar, brought from *the regalia* in the Tower." LAMB, *Modern Art.*

18. Burke's Essay on *the Sublime* and *the Beautiful.*

19. He knew all *the ins* and *outs* of the question.

20. Do you prefer *doubles* or *singles ?*

21. " Could I come near your beauty with my nails, I'd set *my ten commandments* in your face."

SHAKESPEARE, 2 *Henry VI.*, I. iii.

CHAPTER XXVII

CASE

"I adverted in my last lecture to the prevailing laxity in the use of terms: this is the principal complaint to which the moderns are exposed; but it is a grievous one in as much as it inevitably tends to the misapplication of words, and to the corruption of language."
COLERIDGE, *On Shakespeare.*

I. INTRODUCTION

EXPERIENCE does not give to us merely isolated ideas of "things," "qualities," and "happenings," but ideas of these **in relation to one another.** Some of these relations may be conveyed from one mind to another by gesture (on the part of the transmitter), or by intelligent guessing from the situation (on the part of the receiver). You may refer back to Chapter v. for these methods.

But, except in its most primitive stages, language possesses various means of conveying these relations explicitly. We saw in Chapter IV. that there are five grammatical means available; and these are employed in very different proportions by the various languages. One of the most important relations is **the Predicative relation.** This is mostly the relation between a "happening" and an "agent"; and it is mainly expressed in all the languages we need consider by a special word, the Verb, which itself is indicated by one or more of these grammatical means. But in this chapter we shall consider relations which are not signified by verbs.

In the study of that important "part of speech," the Noun, it is convenient to possess *one term* which shall comprehend all the relations in which the thing[1] signified by a noun stands in the speaker's mind to the things signified by certain other component parts of the sentence; and which shall at the same time include all the various grammatical means of giving expression to these relations.

No better term for this purpose has yet been suggested than **Case.**

Unfortunately this term is often employed in ambiguous fashion. One school of grammarians employ it at one time with the meaning we attach to it, at another to denote inflexional forms of nouns. Another school will restrict it to inflexional forms, and indeed mainly to suffixed (as opposed to prefixed) inflexional forms.

When referring to the mere *form* of the Noun we shall speak of **Case-Form, Case-Inflexion,** etc., and we shall thus be able to avoid a great deal of ambiguity.

[1] The term "thing" here and in the following Chapters is not, of course, to be restricted to inanimate things, but includes "persons."

CHAPTER XXVIII

CASE (*cont.*)

"Lords and Commons of England, consider what nation it is whereof ye are, and whereof ye are the governors: a nation not slow and dull, but of a quick, ingenious, and piercing spirit, acute to invent, subtle and sinewy to discourse, not beneath the reach of any point the highest that human capacity can soar to."

MILTON, *Areopagitica.*

II. THE FUNDAMENTAL CASES: NOMINATIVE, ACCUSATIVE, DATIVE

THE Cases fall into two groups.

The First Group consists of:—

The **Nominative**, or **Subject Case.**
The **Accusative**, or **Direct Object Case.**
The **Dative**, or **Indirect Object Case.**
The **Genitive**, or **Appertinent Case.**

A. THE NOMINATIVE OR SUBJECT CASE, AND THE ACCUSATIVE OR DIRECT OBJECT CASE

The Noun that stands as Subject of a sentence is in the **Nominative Case** (that is, the relation of the thing signified by it to the thing predicated in the rest of the sentence is that of Subject).

The thing expressed by the Direct Object stands in relation to a "doer" and an "action." It is the thing directly affected by the action. The Noun which signifies this thing is in the **Accusative Case.**

In Modern English the chief grammatical means of expressing these relations is Word-Order.

(*a*) The Substantive possesses no form or inflexion to distinguish Subject and Object—for example, Carlo bit Tommy. Did Tommy hit Carlo?

(*b*) The Personal Pronouns (with the exception of *you*) still preserve distinguishing forms. But as these pronouns strictly conform to the same word-order as the Substantive, the distinction of form is really superfluous (except in archaic poetic diction—for example, "Him the Dog of Darkness spied."—GRAY). We do not say, or write, "Him Carlo bit" as an alternative to "Carlo bit him"; and the dialectical, "'As Jarge seen *she?*" is as free from ambiguity as is the standard English, "Has George seen *her?*"

The Interrogative and Relative Pronoun *who* still has a special Accusative Case-Form *whom*. This pronoun is not much used as a Relative in the Accusative Case; but when it is so used, the Accusative Case-Form has held its ground in standard English—for example, "The man *whom* I saw."

As an Interrogative, the Accusative Case-Form is moribund in the spoken language, though stereotyped in literary prose—for example, "*Who*(*m*) has Tom upset?" Here the word-order, by directly expressing that *Tom* is in the Subject Case, indirectly shows that *who* is in the Object Case.

Nominative and Accusative Case express respectively an acting power and a thing acted upon; and the Object of an "action" may be the Subject of a "suffering." Thus there is close similarity of meaning in the two sentences: "Carlo bit Tommy," "Tommy was bitten by Carlo."

Compare also:—

They spoke-to him,
He was spoken-to by them;
They fired-on the rebels,
The rebels were fired-on;

and refer back to Chapter XIII.

B. THE DATIVE OR INDIRECT OBJECT CASE

The thing expressed by the Indirect Object of a Sentence stands in relation to a "doer" and an "action." It is not, however, the thing directly affected by the action, but the thing interested in, benefited by (or inconvenienced by) the action. This relation is the **Dative.**

In Modern English the Dative Case is expressed in the same way in both Substantive and Pronoun :—

I. Word Order: Dative plus Accusative—for example :—

He gave *me* a book.
He gave *Mary* a book.

II. Prefixed Particle—for example :—

He gave a book *to me.*
He gave a book *to Mary.*

Note that if the words *me* and *Mary* are abstracted from their true environment, and examined apart from these or any other sentences, they have no Case. But in the mind of the speaker "me" and "Mary" are not seen as isolated things, but as things in relation to something. This compound thought is expressed in an inflected language such as Latin or German by one word—for example, *mihi, mir :* in English there are two words but still one compound thought. When it is necessary to distinguish between *me* and *to me, Mary* and *to Mary* in I. and II. above, the *to me* and *to Mary* may be described as **Case-Phrases.** Observe also that when the thing indirectly affected by the action is not expressed by a single substantive but by a Noun-Group, the Particle stands before the Noun-Group—for example, "He gave a book *to the little girl.*"

The Dative meaning of benefiting by an action is so closely allied to the idea of "movement towards," that many languages have only one formal means of expressing these two things. It is therefore in many instances by no means easy to determine the exact relation which exists in the mind of the speaker—for example :—

He sent a cheque *to the Bank* (Adverbial).

He sent a cheque *to the Fresh Air Fund* (probably Dative).

He sent a cheque *to me* (Dative).

You want a shilling from me, do you? I think you ought to give one *to me* (possibly Adverbial).

Cf. also Classical Latin "dixit Dominus *mihi*" and Late Latin "dixit Dominus *ad me*."

The close contact between the Dative and the Adverbial Cases is seen also in the word *for*. Mostly this word signifies a relation of Cause, Condition, Purpose, etc. (see Chapter XXXI.)—for example, "They gave up their lives *for us*."

But it may also signify a pure Dative relation—for example, "I have bought a new hat *for you*," "I have bought *you* a new hat."

Determine the Cases of the italicized words in the following quotations :—

1. "I do think *him* as concave as a covered goblet or a worm-eaten nut."

SHAKESPEARE, *As You Like It*.

2. "Afar off, looking almost like a toy, the coach. It meets *us* fast and soon. How much happier *the walkers* look than the riders." M. R. MITFORD, *Our Village*.

3. "*Mounsieur Cobweb, good mounsieur*, get *you* your *weapons* in your hand, and kill *me* a red-hipped *humble-bee* on the top of a thistle; and, *good mounsieur*, bring *me the honey-bag*."

SHAKESPEARE, *Midsummer Night's Dream*.

4. "I promise *you* your *kindred* hath made my *eyes* water ere now." *Ibid.*

5. "She has a *voice* will grate your *ears*."

ETHEREGE (*d.* 1691).

6. "I am putting in *for it* this morning."

STEELE, *Letter* 96.

7. "He says *it* is all one *to him*." STEELE, *Letter* 73.

8. "Your late *behaviour* hath determined *me* never to see *you* more." FIELDING.

9. "I insist upon *your not leaving the room*."

G. COLMAN, *Man and Wife* (1769).

10. " I wish this *one and twenty* has not turned the old gentleman's *head*."

G. COLMAN, *The English Merchant* (1767).

11. " There I gave *him the slip*."

R. CUMBERLAND, *The West Indian* (1771).

12. " Consider *who you* are so free with."

FARQUHAR, *The Constant Couple* (1699).

13. " A whim took *me* to sing Chevy Chase."

VANBRUGH, *The Provoked Wife* (1697).

14. " The secret of high life is singularity ; it connects the *jockey* with the gentleman, the *stage-coachman* with the senator, and the *pugilist* with the peer."

BURGOYNE, *The Maid of the Oaks* (1781).

15. " *Dinner* not ordered till seven o'clock ! Bid *the maid* get *me* some *eggs and bacon !* "

BURGOYNE, *The Heiress* (1785).

16. " She gave *me leave* to go to the play."

S. LEE, *The Chapter of Accidents* (1780).

17. " I never invented so much as *an engine* to pare *cream cheese*." SHADWELL, *The Virtuoso* (1676).

18. " Two pair of laced shoes stand *me* in three *guineas a pair*."

CIBBER, *A Journey to London* (1727).

19. " Does he wear blue *velvet*, clear white *stockings*, and subscribe *to the opera ?* "

CIBBER, *The Non-Juror* (1718).

20. " The hat cost more than to be made a *football*."

WILSON, *The Committee* (1662).

21. " I must give *you* a *barrel* of oysters ere we part." *Ibid.*

22. " He's the only man *that* wears *a beard* I'd ink my *fingers* for."

VANBRUGH, *The Confederacy* (1705).

23. " The parsonage dilapidations, *windows* broke, *wainscot* warped, *ceilings* peeled, *walls* cracked . . . a little *glazing, painting, whitewash* and *plaster* will make *it* last thy time." VANBRUGH, *The Relapse* (1697).

24. " I'll spoil your *point de Venice for you*."

SHADWELL, *The Squire of Alsatia* (1688).

25. " It's time *for me* to knock off."

CIBBER (1703).

CHAPTER XXIX

CASE (*cont.*)

"Where there is much desire to learn, there of necessity will be much arguing, much writing, many opinions; for opinion in good men is but knowledge in the making." MILTON, *Areopagitica*.

II. THE FUNDAMENTAL CASES (*cont.*): THE GENITIVE OR APPERTINENT CASE

THE Genitive expresses that the thing signified by a noun is thought of as belonging or appertaining to the thing signified by another noun, or to the action expressed by the verb.

A. THE GENITIVE AS QUALIFIER

1. The Genitive Case of the Substantive.

This is expressed by (*a*) Case-Inflexion—for example, "Look at that horse's head-in-the-water"; (*b*) Prefixed Particle (*i.e.*, Preposition)—for example, "Look at the head of-that-horse-in-the-water."

Note in the above examples how the free choice of the two grammatical means may enable one to avoid ambiguity. (But note: "Look at the head of that horse in the gateway." Is the whole horse, or merely his head, visible?) It also facilitates sentence-rhythm and stylistic effect.

There is not, however, free choice with all substantives. Modern English (as we saw in Chapter XXV.) tends to separate all substances into the two great classes, Personal and Non-Personal; and (except in certain stereotyped phrases—for example,

"a hair's breadth," "at one's fingers' ends") it restricts Case-Inflexion to substantives which belong to the Personal Class. Thus we cannot say, "Look at the tree's branch sticking over the wall," but only "Look at the branch of that tree, etc.," which leaves our exact meaning to be explained by the situation.

2. **The Possessive Genitive.**

This classification into Personal and Non-Personal throws light on the Possessive Genitive; for possession is conceivable only on the part of persons, or of things regarded as acting as persons. Thus "that horse's head," but not "that laburnum's trunk"; "that lobster's pincers" but not "that knife's blade."

There is the same fine distinction between "How do you like my car's appearance?" and "How do you like the appearance of my car?" as exists between calling your car "he" (or "she") and "it."

Compare also the difference between "England's History" and "the History of England" (see Bradley ME, p. 60).

Compare also "the Government's success" (Personal Class) and "the end of the Government" (Non-Personal); and note how the financial journalist personifies with his "Money Market's buoyancy."

But do not imagine that in these, or indeed in any other classifications, there are hard and fast lines. We can speak of "this *year's* crops," "last *year's* fashions," "*yesterday's* newspapers," "the *night's* horror," etc., and it would be rash to assert that the italicized words signify things that have been entirely personified.

Perhaps there is the same part-personification as is manifest in such figurative expressions as "last year gave great promise" . . . "yesterday provided us with a new thrill," etc. It is, however, equally possible that these few exceptions, all of which, it should be noted, have reference to Time, have been brought about by the acci-

dent that the Genitive Case-Inflexion is identical in sound with the Plural inflexions.

You will be kept in two hours.
That means two hours detention.
That means a two hours' detention
And that is worse than one hour's detention.

We were away five weeks.
That meant five weeks holiday.
That meant a five weeks' holiday.
And that is better than a week's holiday.

3. **Subjective and Objective Genitives.**

We saw above that when a Personal is in question, the Genitive relation may be expressed at will by either Case-Inflexion or Particle (for example, "that horse's head," "the head of that horse"). There is, however, a pair of relations, both appertinent, which can sometimes be distinguished from one another by the contrast of these two grammatical means. Contrast:

(*a*) "A wife's love" with
(*b*) "The love of a wife."
"The Head's opinion (*a*) of the First XV." (*b*), with
"The First XV.'s opinion (*a*) of the Head (*b*)."

Of these relations, (*a*) is known as the **Subjective Genitive,** (*b*) as the **Objective Genitive.**

Where, however, the precise meaning is clear from the situation, the Particle also may be employed to express the Subjective Genitive—for example, "They earned the good opinion of the Head," "The constant affection of his wife impressed all his friends." And there are even instances of the employment of Case-Inflexion to express what at first sight looks like an Objective Genitive: "Jones Minor's punishment was meted out before the whole school," "She never got over her father's loss."

In such instances, however, the Genitive is perhaps actually possessive: "loss" is probably regarded as synonymous with "death," and "punishment" as something belonging to Jones Minor.

4. Remember that the term **Possessive** is used in grammar with a wide meaning similar to that of ordinary language, not in the restricted legal sense.

There is therefore no need to quibble, as some writers of school text-books have done, that an infant does not "possess" his father, nor does a dog his master. One might just as well quibble that a man cannot "possess" activity, or virtue, or a stomach-ache.

In this wide sense all the following Genitives are Possessive :—

Brown's character.	Elizabeth's reign.
Jones's success.	Browning's library.
Robinson's good deeds.	Browning's Poems.
Cade's insurrection.	Nelson's telescope.
Elizabeth's dresses.	Peel's Act.

Between the thought of actual possession and thoughts of less definite genitive relation there is no hard and fast line, but a hazy border territory.

5. Summing up the above, we see (*a*) that Case-Inflexion may be employed with Personals, (1) to express the Possessive Genitive, (2) to express the Subjective in contrast to the Objective Genitive; (*b*) that the Prefixed Particle has a wider scope.

6. There are all sorts of other less clearly distinct Appertinent relations which are expressed by the Prefixed Particle only. The following phrases are typical, and you may note that such different conceptions as those of Quality, Material, Part of a Mass, etc., are all expressed vaguely by one means.

Determine more closely the meanings expressed by the Genitives in the following examples :—

1. A circlet of gold.
2. A wall of loose stones.
3. A ton of loose stones.
4. A man of virtue.
5. A maid of seventeen summers.
6. Nerves of iron.

7. A bottle of lemonade.
8. A pound of tea.

7. **The Defining Genitive.**

We might draw attention to the Defining Genitive, which marks the relation of species to genus :—

The City of Rome.
The name of Jones.
A fool of a boy.
The crime of murder.
The dickens of a mess.
The affair of the meeting.
The game of Mah Jong.

8. **The Partitive Genitive.**

A striking instance of the vanity of the fancy that grammatical phenomena can be kept in water-tight compartments is afforded by the so-called Partitive Genitive—for example, " a glass *of water*," " a pennyworth *of nuts*." Here the relation thought of between the two things is not one of vague appertinence, but that of the part to the whole. There is a misty border-land, you see, between Case and Number.

9. **The Genitive Group and its Rivals.**

The group, Substantive plus Appertinent Substantive—for example, " the horse's head," " the head of the horse "—is sometimes known as a Genitive Group. This group has two syntactical rivals :—

(1) the group Substantive plus Adjective—for example :—

" A wooden bar " rivals " a bar of wood."

(2) the Compound Noun—for example :—

" A smoke-ring " rivals " a ring of smoke."

(1) The Adjective has already been dealt with (see Chapter XXI.).

(2) The contrast between Compound Noun and Genitive Group may be compared very roughly to the

contrast between a Compound and a Mixture in Chemistry. In the grammatical "mixture" the two elements are unaltered; in the grammatical "compound" one at any rate of the elements tends to lose its independent meaning. Thus an "ash-tray" may be no tray at all; a "lamp-glass" may be made of talc, a "fire-iron" of brass, a "boot-tree" of aluminium; a "water-bottle" may be a kind of miniature pillow. These are, of course, extreme examples; but the tendency may be observed in less obvious instances, such as "wood-box," "tea-pot," "horse-trough," "blotting-paper," "gold-dust," etc. Where the fusion is not complete we can distinguish Substantive and Qualifier; but where complete fusion has taken place, Qualifier has disappeared.

Note that true Compound Nouns in English have normally uneven stress (not, however, invariably; *cf. beef-tea*); whereas "mixtures" normally have even stress.

10. How shall we deal with the Case of the first element of such groups as :—

Gold ring, army orders, University education, leather bag, cheese sandwiches, mutton cutlets?

The appertinent relation is the same as that of "ring of gold," "sandwiches of cheese," etc. Strictly speaking, therefore, these first elements are in the Genitive Case. But in practice it will probably suffice if you are content to label them more vaguely as Qualifiers.

Until the whole difficult study of stress has advanced much further than it has at present, you may confine your attention to looking for the difference of *meaning* between such pairs as :—

rain-fall : fall of rain.
tea-pot : pot of tea.
snow-drift : drift of snow.

State what the differences of meaning in these three pairs are, and give and explain any ten other pairs.

CHAPTER XXX

CASE (*cont.*)

"Let her (Truth) and Falseness grapple; who ever knew truth put to the worse, in a free and open encounter."

MILTON, *Areopagitica.*

II. THE FUNDAMENTAL CASES (*cont.*)

A. THE GENITIVE AS QUALIFIER (*cont.*)

1. The Genitive Case of the Personal Pronoun.

The close connection between Genitive and Adjective is well seen in the Personal Pronouns. The meanings which we attach to *my*, *his*, *your*, *their*, etc., are in some languages (for example, Latin, French, German) expressed by words which are indubitably Adjectives. Some writers of school text-books, therefore, have been led to suppose that these English words too are Adjectives.

If you accept the view of the Adjective set forth in Chapter XXI. you will content yourself with stating that they are Pronouns. You may, if you please, further define them as standing in the Genitive Case, as they actually do, this relation being shown mostly[1] by Word-Form and Word-Order; or you may be contented just to label them Qualifying Pronouns.

2. The Possessive Genitive.

In the Personal Pronoun these forms, *my*, *his*, etc., are the only means employed by the standard language

[1] But not invariably. Contrast: "The rascal stole *her* money," and "The magistrate gave *her* money."

to express the Possessive Genitive, though in dialect the use of the Particle occurs—for example, " Look at the face *of him*."

Note that with Non-Personals the idea of possession is commonly not present—for example, " I have recovered this book and mended *the* (not *its*) back." Yet with part-personification we obtain such constructions as, " This book has lost *its* cover."

3. **Subjective and Objective Genitive.**

The Subjective and the Objective Genitive are expressed in much the same way as we noted above when the Genitive of a substantive was in question. Restrictions in the use of the Particle may best be seen by your attempting the following :—

Take the examples in Section 3 of the preceding chapter, and for the Genitive Substantives substitute Personal Pronouns—for example, " Her love."

From the nature of the Personal Pronoun it is not employed in all three Persons to denote all the relations dealt with in Sections 6, 7, and 8 of the last chapter, although, of course, there is no reason (apart from the ambiguity) why Antonio should not ask Shylock, " Do you want a pound of me ? "

SUBSTANTIVE AND PERSONAL PRONOUN

An idiomatic English usage deserves notice :

(*a*) A friend *of mine*. A friend *of Tom's*.
(*b*) That husband *of yours*.

In instances such as these, the relation is both Possessive and Partitive. Note that in (*b*) there is no suggestion that the lady has more than one husband ; rather, " husband " is classed with " character," " ancestry," " features," and other pleasant or unpleasant characteristics of the person addressed.

B. THE GENITIVE AS PREDICATE

The Genitive as appertinent to a substantive may also be used **predicatively.**

The Genitive Case of a Substantive.

The restrictions in the use of the Possessive, the Subjective, and the Objective Genitives as Predicates are greater than the restrictions in their use as Attributive Qualifiers.

Test this statement by means of the following exercise: Take all the Genitives in the examples given in Sections 1, 2, 3, and 4 of the preceding chapter, and try to put them into sentences as Predicates—for example:—

This head is *a horse's.*
This opinion is *the Head's.*

The Genitive Case of a Personal Pronoun.

Here a special form is employed for five out of the seven pronouns—namely, *mine, yours, hers, theirs, thine.* For the other two, *his* and *its,* there is no special form in Standard English, though one finds *his'n* in dialect:

" He who takes what isn't his'n,
" When he's cotched shall go to prison."

C. THE GENITIVE AS MODIFIER

This is expressed alike with Substantives and Personal Pronouns by the Prefixed Particle *of.*

The fact that this word once upon a time expressed the idea " movement from " does not necessarily tell us anything about its actual use now.

You will perhaps best learn its actual use (namely, the expression of vague appertinence) by weighing and contrasting the meanings of the italicized phrases in the following pairs of sentences:—

These artificial diamonds are made *of glass.*
These artificial diamonds are made *from glass.*

They robbed him *of his dog*.
They stole his dog *from him*.

Bread is made *of flour*.
Bread is made *from wheat*.

The Genitive as a Modifier is found with Finite Verbs, and also very commonly with Past Participles (*a*), and with Adjectives which in meaning are closely allied (*b*) to some Verb, or (*c*) to some Substantive which can be accompanied by an Objective Genitive :

(*a*) Composed of, assured of.
(*b*) Destructive of, desirous of, suspicious of.
(*c*) Jealous of, proud of, sure of.

It may also be a Partitive Genitive—for example :—

To taste of death.
To drink deep of vice.

But this construction is now restricted to metaphorical expressions, although in older English it was common enough with verbs of literal meaning—for example :—

To taste of the cake.
To drink of the wine.

The Cases treated above are of fundamental importance in the study of grammar. Their number is four and no more, and they express relations that are almost independent of any idea of place or time.

CHAPTER XXXI

CASE (*cont.*)

"This is just a case for applying Cicero's maxim: Change of mind is not inconsistency—nemo doctus unquam mutationem consilii inconstantiam dixit esse." M. ARNOLD, *The Function of Criticism.*

III. THE EXTERNAL OR ADVERBIAL CASES

THIS second group consists of a theoretically unlimited number and variety of Cases. These primarily express relations of place or time. If you would like a label for this group, you may call them the **External Cases.** Another term, which, however, is perhaps too narrow, is **Adverbial Cases.**

A. PLACE

"Father is singing in the bathroom."

In the thought expressed by this sentence, with the thing signified by the noun *bathroom* is associated the relation between that thing and something else—namely, father's singing. This relation is a local one; the bathroom is the place of father's singing.

So also in the sentence, "Father is in the bathroom," the bathroom is the place of father's being.

So also in the sentence, "The man in the bathroom is father," the thing associated with the man is the place of his being.

Now associations of things with places occur with ideas of " rest at," " movement to," or " movement from "—for example, " We are now *at Crewe ;* we are going *to Canterbury ;* we started *from Liverpool.*" Furthermore, with reference to the thing with which it is brought into relation, a place may appear—

(1) As a Point—for example :—

He lives *at Canterbury.*
Will you stay *at home* while I go shopping ?

(2) As a Containing Space—shall we say a Circle ?—for example :—

He lives *in Kent.*
Will you stay *in the house* with the baby while I play *in the garden* with the boys ?

(3) As a Surface—for example :—

When the job was finished, there was more white-wash *on the floor* than *on the ceiling and walls.*

(4) As a Level—for example :—

The lead-in should be *above the receiver,* and the earth *below it.*

(5) As a Level and a Containing Space—for example :—

But the lead-in need not be *over the receiver,* nor the earth *under it.*

But these five by no means exhaust the many variations which language is called upon to express. Many of these innumerable shades of local relation may be expressed by the verb—for example :—

It *leaves* Victoria at 9.10, and *reaches* Brighton at 10.15.
He *dived* under the wave : he *swam* under water.

But they are more frequently expressed by variation of Case—for example :—

Felix walked *from the dining-room to the library.*
Felix walked *out of the dining-room into the library.*

Languages differ very much from one another in regard to the number of local relations which they are able to express directly by means of Case. They also differ in regard to the grammatical means employed to express these Cases. The grammatical means employed by Modern English is the Prefixed Particle, or Preposition. The Group, Preposition plus Noun, is known as a Prepositional Group, or as a Case-Phrase.

Precision in the expression of Local Relations may be attained by the employment of—

(*a*) A Modifier—for example :—

Just over, *almost* at.

(*b*) A Compound Preposition—for example :—

Close to, hard by, outside.

(*c*) Another Noun—for example :—

At *the top of* the hill.

The history of the language shows constant shifting from (*c*) to (*b*), and from (*b*) to the simple Preposition, and at any given moment in that history it may not be easy to draw the border line. Does "*on top of* the bus" belong to (*c*) or (*b*) ?

Vagueness in the Expression of Local Relations :—

He rested his arms on the table.
Tommy rolled under the table.
You have been writing on the tablecloth again.
Augustus has been drawing on the floor.

Is "rest at" or "motion to" in the speaker's mind ? Whichever it is, he leaves the hearer to guess it from the situation.

Satellite Association. In addition to the local relations discussed above there is yet another relation which is directly attached to perceptions of Space, namely, the relation of satellite to planet—for example, "He rode, walked, and played chess *with his son.*"

B. TIME

Temporal relations are, in most languages, primarily associated with local relations. The close connexion between Time and Place is probably still felt in Case-Phrases such as *at midnight, inside an hour, behind time, from five to six p.m.* But the association is not always a permanent one. Thus the temporal meanings of, for example, *before, after, within,* have been dis-associated from the original local meanings, these latter being now usually expressed by *in front of, behind, inside ;* and from the meaning of Time which attaches to verbs, new methods of expressing temporal relations of nouns may develop—for example, *during.*

C. STATES OR CONDITIONS, ETC.

Language frequently makes transferred use of expressions which once had a literal meaning—for example :—

Tutankhamen reigned *over Egypt.*
You will best work *under guidance.*
He would like a post *under Government.*
Bear up bravely *against your troubles.*
He has landed himself *in difficulties.*
They have got themselves *into a mess.*
He is descended *from the kings of Munster.*
Won't you be glad when we bring this chapter *to a conclusion ?*

It is by such way of transferred meanings that many Cases which primarily expressed local relations have in process of time come to express more abstract thoughts—for example, Conditions, Cause and Effect, Manner, Agent, Instrument, etc. The results thus produced are so varied and complicated that a systematic classification is impracticable if not impossible. We may therefore content ourselves with a glance at a few typical examples :—

He did it *out of pity, through fear, on purpose.* Cause.
He died *from exposure,*[1] *of cold.* Cause.
He did it *to no purpose, to a good end.* Effect.
He did it *in haste, with difficulty.* Manner.
He acted *under compulsion.* Manner or Cause.
He said good-bye *with relief written on his face.* Attendant Circumstances.

Two of these Cases need special mention on account of the practical importance of the things they express: The **Instrumental**: He killed the rat *with a poker.* The **Agent Case**: The rat was killed *by Timothy.*

[1] Note that *of* originally denoted "movement from": for example,

"Lustier maintenance then I did looke for
Of such an vngrowne Warriour."

SHAKESPEARE, 1 *Henry IV.*

CHAPTER XXXII

CASE (*cont.*)

"There are ten declensions in Armenian!"
"What's a declension?"
"The way of declining a noun."
"Then, in the civilest way imaginable, I decline the noun."
BORROW, *Lavengro.*

IV. ADDENDA: THE VOCATIVE CASE, PREDICATIVE CASES, CASELESS NOUNS

THE VOCATIVE CASE

Tom! Come here!
Hi! run away there, *you!*
What's the time, *John?*

The **Vocative** may perhaps, for merely practical convenience, be included among the Cases. It has, however, no function except, as it were, to link up transmitter and receiver: it forms no part of the message transmitted. Having no syntactical connexion with other parts of a sentence, it is outside any reasonable definition of Case.

Some languages express the Vocative by means of Inflexion or Prefixed Particle or both (*cf.* Latin, Greek, Irish). The sole grammatical means employed by English (French and German) are Tone and Stress. As the expression of tone and stress does not yet form part of our system of writing, careless observers are apt to ignore it. There is, however, no necessity for you to form one of their number.

PREDICATIVE CASES

The question may now naturally arise: In what Case does the Predicative Noun stand? Let us turn first to the Objective Complement (see Chapter IX.). In such a sentence as, "We call this flower-bed *Horace's*," it is clear that the Predicative Noun is in the Genitive Case. In such a sentence as, "They made him King," the things "him" and "king" are identified; the words *him* and *king* are two names of the thing most closely affected by the action. They are therefore felt to be as completely one Case as are two nouns "in Apposition" or two parts of a Compound Noun.

We may now turn to the Subjective Complement (see Chapter VIII.). In such a sentence as, "This is *Horace's*," it is clear that the Predicative Noun is in the Genitive Case. In such sentences as :—

James is *king*,
Richard is *himself* again,
He is *my father*,

our consciousness of the difference between Subject Noun and Predicative Noun is outweighed by our consciousness of the identity of the things they signify. These two nouns, if they are not strictly one Case, are yet felt to be as completely one Case as are two nouns "in Apposition" (*cf.* "James, *the King*, held Court there").

It is therefore not surprising that the Romans expressed this consciousness of unity by means of Concord in the employment of the same Case-Inflexion for both Subject Noun and Predicate Noun. And if you yourselves feel this unity, there can be no great objection to your using the term Predicative Nominative if you wish to.

Note that the italicized words in such construction as, C'est *moi*, It is *me*, are no more Accusatives than are the

italicized words in the sentences, "He *himself* selected the prize," "Cet *homme* est mon frère." Some of these words were *once upon a time* Accusative Case-Forms, but that is a very different thing.

CASELESS NOUNS

We must not be disheartened if we find that in spite of the wide meaning which we thus give to the term Case, there are nouns which cannot in strict accuracy be included by it.

To give an instance: The relation thought of between the thing signified by the italicized noun (-group) and the things signified by the rest of the sentence is very different in the two following sentences:—

(*a*) The competitors walked *the whole time*.
(*b*) The competitors drank *the whole cask*.

Yet the rare adverbial construction of (*a*) has a word-order differing not one whit from the word-order which, as in (*b*), is the normal mark of the Object. The difference between these two constructions is therefore shown by no grammatical means at all, but solely by the meaning of the verb.

If, again, we take another somewhat similar instance, we shall see that even Direct Object and Adverb may at times tend to become grammatically indistinguishable.

The competitors walked *five miles*.

Is *five miles* an Adverb? Certainly it is in some contexts; in reply, for instance, to the question "How far did they walk?" Yet that it may be felt to be a Direct Object, just as it would be in "The competitors *completed* five miles," is seen from its easy conversion into the Passive:—

Five miles were walked by the competitors.

When, therefore, there is an absence of grammatical means to indicate such a relation, the noun in question has, strictly speaking, no Case at all. But just as we include zero and infinity among the numbers, and black among the colours, so we may, if we please, speak here of **a Neutral Case.**

EXERCISES ON CHAPTERS XXVII. TO XXXII.

Determine the Case of the Nouns, both Substantives and Pronouns, in the following quotations :—

1. " Peter dear ! it's only me."
MRS. GASKELL, *Cranford.*

2. " ' You say we,' said I, with the first glimmering of a new idea, ' but you don't participate ! ' "
H. G. WELLS, *A Modern Utopia.*

3. " Go to the ant, thou sluggard ! "

4. " The literary cannibal cuts up the character of his opponent by the help of a nickname."
HAZLITT, *On Nicknames.*

5. " It is ordinary for those that have professed themselves his servants, after a while to give him the slip, and return again to me."
BUNYAN, *Pilgrim's Progress.*

6. " That labouring caravan is always travelling towards some camping-group that it has lost and cannot find again." G. K. CHESTERTON.

7. " I am a little awkward at my crutches."
STEELE, *Letter* 41.

8. " What's the matter with the woman ? "
A. BENNETT, *The Old Wives' Tale.*

9. " Mathematical truth is not the only truth in the world." LEIGH HUNT, *Essays.*

10. " Eric Strongbow, an iron-jawed, clean-cut, silent he-man of my acquaintance."
Daily Mail, August 20, 1924.

11. " I took him for a villain out of a story-book."
G. B. SHAW, *Captain Brassbound's Conversion.*

12. " So he was made a captain of the Queen's Navee." W. S. GILBERT, *H.M.S. Pinafore.*

13. "'I'm not at all a lucky girl, am I?' It was one of those questions to which, despite its form, an experienced Latin grammarian would have unhesitatingly prefixed the particle *nonne*. But the Reverend Godfrey Blund merely replied in a hollow voice, 'What price me?'"

IAN HAY, *A Safety Match.*

14. "[He looks at the portrait again] 'Yes: that's him: not a doubt of it.'"

G. B. SHAW, *Arms and the Man.*

15. "My lord soon saw, as well as I, the fright the men were in, after I had given him a hint of it."

DEFOE, *Memoirs of a Cavalier.*

16. "I told him the true tale of a race-full of ball bearings strewn four miles along a Hampshire road, and by me recovered in detail. He was profoundly touched." RUDYARD KIPLING, *Steam Tactics.*

17. "I scorn that any man should have more regard to his wife than myself." STEELE, *Letter* 65.

18. "Tickle me, Toby, and I'll tickle thee. . . . Claw me and I'll claw you."

CARLYLE, *Past and Present.*

19. "The careful selection of language of this sort, for a given period, might quite possibly land us in a European war."

G. K. CHESTERTON, *Fancies v. Fads.*

20. "They all approved of his not being beaten by that cousin of his."

J. GALSWORTHY, *The Forsyte Saga.*

21. He does nothing by halves.

22. "I am going to Gretna Green, and if you cannot guess with who, I shall think you a simpleton."

JANE AUSTEN, *Pride and Prejudice.*

23. "Let me bring thee where crabs grow."

SHAKESPEARE, *The Tempest.*

24. "There ought to be a book written about me, that there ought!"

LEWIS CARROLL, *Alice in Wonderland.*

25. "I think it's me that should ask you instead of you asking me."

A. BENNETT, *The Old Wives' Tale.*

26. " Those who in childhood have had solitary communings with the sea know the sea's prophecy."

T. Watts-Dunton, *Aylwin.*

27. " Next day Penrod acquired a dime by a simple and antique process which was without doubt sometimes practised by the boys of Babylon."

Booth Tarkington, *Penrod.*

28. " As he wanted the candles close to him, and as he was always on the verge of putting either his head or the newspaper into them, he required as much watching as a powder-mill."

Dickens, *Great Expectations.*

29. " In his hand he carried a nice little work-basket, which may have been brought along to catch his prayers ; but he took it home piled with grapes."

James Lane Allen, *The Kentucky Cardinal.*

30. " Science is a pilgrimage to the shrine of truth."

Sir H. Newbolt, *The Twymans.*

31. " I could insist that I am a common Cockney Fleet Street journalist who has done nightly work for daily papers and fed off nocturnal potato-stalls."

G. K. Chesterton, *Fancies v. Fads.*

32. " I don't see a creature from six o'clock tea."

Mrs. Gaskell, *Cranford.*

33. " All the catalogues and calculations offered us by the party of caution in this controversy are therefore quite worthless."

G. K. Chesterton, *Fancies v. Fads.*

34. " There is a class of alienators more formidable than that which I have touched upon ; I mean your borrowers of books—those mutilators of collections, spoilers of the symmetry of shelves, and creators of odd volumes." Lamb, *The Two Races of Men.*

35. " I am all in a puzzle."

Mrs. Gaskell, *Cranford.*

36. " The two lads were lounging together over a book, half-buried in a heap of dry corn."

Walter Pater, *Marius the Epicurean.*

37. " This his strange double life on earth and in dreamland emphasizes the idea that lies at the back of nonsense—the idea of escape, of escape into a world where things are not fixed horribly in an eternal ap-

propriateness, where apples grow on pear trees, and any odd man you meet may have three legs."

G. K. CHESTERTON, *The Defence of Nonsense.*

38. " No one knows the stars who has not slept, as the French happily put it, à la belle étoile."

R. L. STEVENSON, *Travels with a Donkey.*

39. " He told us, upon the appearance of a dish of wild fowl, that according to the opinion of some natural philosophers they might be lately come from the moon." STEELE, *Essays.*

40. " Though I have, like the rest of mankind, many failings and weaknesses, I have not yet, by either friend or enemies, been charged with superstition."

JOHNSON, *Suspirius, the Human Screech-Owl.*

CHAPTER XXXIII

COMPARISON

"To sit as a passive bucket and be pumped into, whether you consent or not, can in the long-run be exhilarating to no creature; how eloquent soever the flood of utterance that is descending."

CARLYLE, *Life of Sterling.*

"Beginneth not with obscure definitions, which must blur the margin with interpretations, and load the memory with doubtfulness."

SIR P. SIDNEY, *The Defence of Poesy.*

A

CARRY out the following work, using the qualifiers in sentences 1 to 35 below as examples on which to base your conclusions :—

I. Formulate rules [1] (which are to include changes of spelling) to make clear the various ways in which English expresses the Comparative and Superlative Degrees of Comparison in the case of :—

(*a*) Words of one syllable—(1) which end in two consonants, or in a single consonant preceded by two vowels ; (2) which end in one consonant preceded by a short vowel ; (3) which end in *e* ; (4) which end in *y* preceded by a consonant.

(*b*) Words of two syllables—(1) which end in two consonants, or in a single consonant preceded by two vowels ; (2) which end in one consonant preceded by a short vowel ; (3) which end in *e* ; (4) which end in *y* preceded by a consonant.

(*c*) Words of more than two syllables.

II. In a few instances there is no formal connexion at all between the Positive Degree on the one hand and

[1] Examples always to be given to support your results.

the Comparative and Superlative Degrees on the other. Compile a list of such so-called " Irregular Comparisons."

III. Are you confident or are you not, that you have made hard and fast rules for I. (*a*) and (*b*)? If you think you have not been able to, you should explain your failure.

IV. Can a qualifying phrase be altered slightly in form to express comparison? If so, how?

V. What word is the Comparative followed by? State any exceptions.

VI. Make a list of words having a Comparative form but no corresponding Positive and Superlative forms. There are four in the sentences given for research; add another four of your own. If you think they should not be included here as examples of the formation of the Comparative Degree, give your reasons. (Words included in I. (*c*) do not come in this section.)

VII. Explain the purpose of the change of the Positive into (*a*) the Comparative, (*b*) the Superlative.

VIII. There are some qualifying words which in the opinion of some persons can properly be used only in the Positive Degree. Compile a list of them. There are four here; add four of your own. Why should not such words be " compared "? If you can find one or two which logically should not change, but which actually in speech are used Comparatively, explain (*a*) if the use is due to inexact thinking and expression, or (*b*) if it is due to a desire to express importance by a word conveying the idea of pre-eminence or intensity.

IX. What restrictions of meaning are there in the use of (*a*) the Comparative and Superlative of *old, late;* (*b*) of the Superlative of *near?*

1. "The hand of little employment hath the daintier sense." SHAKESPEARE, *Hamlet.*

2. My bathing suit is drier than yours.

3. "The spectre has grown shyer."
BYRON, *Don Juan.*

4. Old Farmer Giles is the oldest inhabitant in our village.

5. His intelligence is more to be admired than envied.

6. That is either the saddest story or the most outrageous fiction I have heard.

7. "He (the good Advocate) is more carefull to deserve than greedy to take fees."
FULLER, *The Holy State* (1642).

8. "Commonly the most ignorant are the most confident in their undertakings." *Ibid.*

9. For slight pain, distraction of mind is more efficacious for children than pity.

10. Patricia is the eldest of the vicar's family.

11. "Our Whitaker's person carried with it an excellent port." FULLER, *The Holy State.*

12. "Yet let him know that undertakes to pick out the best ear amongst an acre of wheat, that he shall leave as good if not a better behind him than that which he chooseth." FULLER, *The Holy State.*

13. We had much less rain than people say.

14. She reminds me exactly of the younger Miss Pecksniff.

15. They are a bad pair, but she is the worst.

16. "I come back to my cage and my restraint the fresher and more healthy for it." LAMB.

17. "I learnt that poetry, even that of the loftiest, and seemingly, that of the wildest odes, had a logic of its own as severe as that of science."
COLERIDGE, *Biographia Literaria.*

18. "I am the gayer at least for it." LAMB.

19. "He is a rustic wit—a sort of Robin Goodfellow—the sauciest, idlest, cleverest, best-natured boy in the parish; always foremost in mischief, and always ready to do a good turn."
M. R. MITFORD, *Our Village.*

20. "The king's face became paler than the powder on his footman's periwig."

21. I will call again later.

22. This fashion-plate shows the very latest thing in plus fours.

23. Your way of thinking is more to my mind than your friend's.

24. The most universal and most perfect legislation would be more or less certain to displease some persons.

25. He was treated with utter contempt by the village elders.

26. " Still waters are deepest."

Purchas His Pilgrimage, VIII.

27. Certain playwrights are much more in the fashion than others.

28. His ulterior purpose in decorating the interior walls instead of the exterior was to display what he thought was his superior taste.

29. " The cruellest revenge that one can possibly inflict." SWIFT, *Letters*.

30. " The sun now gave his last light."

MRS. RADCLIFFE, *The Mysteries of Udolpho*.

31. " And say the outer woman is utter woman,
And not a whit a snake." HOOD, *Lamia*.

32. His latter argument was better illustrated than his former.

33. The nearest swimming baths are in the next road.

34. The next time you come home travel by the nearest route.

35. " Volumnia . . . is a prey to horrors of many kinds. Not last nor least among them, possibly, is a horror of what may befall her little income."

DICKENS, *Bleak House*.

B

" He stops a metaphor like a suspected person in an enemy's country." LAMB, *Imperfect Sympathies*.

Use sentences 36 to 57 below for the basis of your conclusions on the following :—

X. Which of the rules you laid down in No. 1 above did not hold at an earlier period of the language ?

XI. There are examples in sentences 38 to 51 of at least four other ways of suggesting comparison (but not " degrees " of comparison) : what are they ?

XII. Though the form of a word may be Comparative or Superlative, a definite idea of comparison may not always be evident. Explain or disprove this, with illustrations.

XIII. Find words which express degree, intensity, or eminence without any suggestion of comparison. There are two given here; add two others of your own.

XIV. State, if you can, the Comparative and Superlative forms of some other language which might have influenced English forms. When and how could this influence have affected our Degrees of Comparison?

36. "At school I enjoyed the inestimable advantage of a very sensible, though at the same time a very severe master." COLERIDGE, *Biographia Literaria.*

37. "Is not a buff jerkin a most sweet robe of durance?" SHAKESPEARE, 1 *Henry IV.*

38. "Castor-oil was still the remedy of remedies." A. BENNETT, *The Old Wives' Tale.*

39. "A little ere the mightiest Julius fell." SHAKESPEARE, *Hamlet.*

40. "I am as melancholy as a gib cat, or a lugged bear." SHAKESPEARE, 1 *Henry IV.*

41. You are just as irritating as he is.

42. "Is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt?" SHAKESPEARE, *Hamlet.*

43. "Thou hast the most unsavory similes, and art, indeed, the most comparative, rascalliest, sweet young prince." SHAKESPEARE, 1 *Henry IV.*

44. "That land is much more hotter." MANDEVILLE, *Voyages.*

45. "I think them the properer company." FIELDING.

46. "Here are a few of the unpleasantest words
That ever blotted paper."
SHAKESPEARE, *Merchant of Venice.*

47. "His color was somewhat pale." LORD BERNERS, *Huon.*

48. " Like a lobster boiled, the morn
From black to red began to turn."
S. BUTLER, *Hudibras.*

49. " I will speak daggers to her."
SHAKESPEARE, *Hamlet.*

50. " You are the welcomest man alive."
FIELDING.

51. " . . . with unblinking glare
The tawny-hided desert crouches watching her." F. THOMPSON.

52. Hath not old custom made this life more sweet
Than that of painted pomp ? "
SHAKESPEARE, *As You Like It.*

53. " It would be rather inconvenient to you at present to have your rent roll scrutinized."
MRS. SHERIDAN, *Sidney Bidulph* (1766).

54. " I will think you the most pathetical break-promise." SHAKESPEARE, *As You Like It.*

55. " He is the untowardest peevish fellow."
J. LACY, *The Dumb Lady* (1669).

56. " Dispose of her to some more fitter place."
SHAKESPEARE, *Measure for Measure.*

57. " Be sure everything is done in the most genteelest manner."
G. COLMAN, *The Clandestine Marriage.*

C

XV. Re-write the following sentences, using the Comparative or Superlative Degree of the Adverb.

XVI. Can you establish any rule for the obligatory use of *more* and *most* with Adverbs ?

" We drove very slow the last two stages."
THACKERAY.

" He bid the cabman drive hard." TROLLOPE.

I cannot reach as high as you.

The motor-cycle climbed the hill slowly on top speed.

" I am told that you speak very quick."
CHESTERFIELD.

Phyllis writes well, and Ermintrude writes well too.

He has studied the matter deeply.

CHAPTER XXXIV

VOICE; AND PERSON AND NUMBER IN THE VERB

"In the atmosphere in which he lived learning was a pleasure, and a natural pleasure, like sport or wine. He had in it the pleasure of some old scholar of the Renascence when grammar itself was as fresh as the flowers of spring." EMERSON, *Representative Men*.

PERSON AND NUMBER

IN the original language from which all the great languages of Western Europe are descended, the ideas "I," "thou," "he," "we-two," "ye-two," "we," "ye," "they," found not only occasional expression in pronouns but regular expression in inflexions of the verb. In other words, a "finite" form of a verb expressed not only an action ("suffering," "state"), but also the **Person** and **Number** of the subject of that action.

English has lost all trace of these varying forms except:

of the verb *to be*—

am, is, are; was, were
(*art, wast, wert*, archaic, in poetic diction);

of the majority of verbs—

-s, in the 3rd Person Singular Present Indicative.
(*-st* in the 2nd Person, archaic, in poetic diction).

(In most of the Auxiliary verbs it does not possess even this inflexion.)

Schoolmasters and men of letters have had a hard fight to preserve for us the accurate use of even these poor scanty remnants:—

" The venome clamors of a jealous woman
Poisons more deadly than a mad dogges tooth."
SHAKESPEARE, *Comedy of Errors.*

" These high wild hills and rough uneven ways
Draws out our miles, and *makes* them wearisome."
SHAKESPEARE, *Richard II.*

" There *is* such malice, treachery, and dissimulation . . . as cannot fail to strike a virtuous mind with horror." SMOLLETT, *Humphry Clinker.*

" I don't doubt but you *was* concerned in writing the letter." FIELDING.

" No action or institution can be salutary or stable which *are* not based on reason and the will of God."
MATTHEW ARNOLD, *Culture and Anarchy.*

" The delusiveness of Bolingbroke's repeated observations *are* transparent enough."
A. W. WARD, *Memoir of Alexander Pope.*

Do not, however, fancy that our remnants, even if scanty, are useless, and that their complete disappearance would constitute " progress in language."

In almost every paragraph that one reads there occur near together nouns which signify " Singular " things and nouns which signify " Plural " things.

Now our little remnant *-s* sometimes gives us a little more freedom in the arrangement of those nouns than we should have without it. And although the relative rigidity of the word-order of our modern languages goes hand-in-hand with certain other linguistic phenomena which are less cumbersome than the machinery of " the ancient tongues," it by no means follows that rigidity of word-order in itself constitutes progress.

VOICE

(*a*) The boy whipped the dog.
(*b*) The dog suffered whipping at the boy's hands.

These sentences convey roughly the same meaning, but not exactly the same. In (*a*) prominence is given

to the idea " boy " ; in (*b*) prominence is given to the idea " dog." The thing expressed by (*a*) is boy—doing-whipping ; the thing expressed by (*b*) is dog—suffering-whipping.

Observe that the grammatical framework of the two sentences is the same : both contain Subject, Transitive Verb, and Object. But note that, whereas in (*a*) the idea " action " has not been thought of apart from a particular action, in (*b*) the idea " suffering " has occurred apart from the thought of the particular thing suffered.

Language, however, can express merely a particular " suffering " just as well as it can express merely a particular " doing."

When the same verb forms the chief part of the linguistic expressions, both of a particular " doing " and of a corresponding particular " suffering," this verb is said in the one case to be in the **Active Voice,** and in the other to be in the **Passive Voice.**

In some languages (for example, Latin, Greek) the Passive Voice is distinguished from the Active by inflexions : in English it finds its expression in the union of a Form-Word with a Full-Word, the union of the Auxiliary verb *to be* with an ordinary verb—for example :—

(*c*) The dog *was whipped.*

You can study the Passive Voice in English for yourselves.

Can you give any instances of ambiguity arising from the employment of the verb *to be* as our Passive Voice Auxiliary ? Such as—for example :—

The door *was* shut at six o'clock.

CHAPTER XXXV

TIME AND TENSE

"Our mutual friend P. is at this present writing—*My Now*—in good health, and enjoys a fair share of worldly reputation. . . . But at your present reading—*Your Now*—he may possibly be in the Bench, or going to be hanged. . . . This confusion of tenses, this grand solecism of *two presents*, is in a degree common to all postage."

LAMB, *Distant Correspondents.*

DISTINCTIONS of **Time** may be expressed in a variety of ways—for example :—

> Intermittent fever, prehistoric remains, subsequent events, postprandial reflexions, ex-pugilist, the late President ; infant, boy, youth, young man, middle-aged man, old man, Methuselah ; fiancée, bride, wife, widow, suttee.

Such distinctions, however, are mostly associated more closely with action (" state," " suffering ") than with concrete things ; and as the Action-Word in a sentence is *par excellence* the verb, it is natural that the expressions for such distinctions should be brought into close relation to this part of the sentence. The most exact distinctions of Time are expressed in the form of adverbs (*cf.* Chapters X., XI., and XXXI.).

But there are certain distinctions of Time which may be expressed by changes of form in the verb itself. These various forms of the verb are known as **Tenses.** The fact, however, should not be lost sight of that, though the main function of Tense is to denote Time, this is not its exclusive function (see Chapter XXXVII.).

Now we can (*a*) **indicate time,** and we can (*b*) **measure time.** You saw in Chapter XXXI. that a place

can be regarded either as a point or as a circle. Similarly a time can be regarded either as **a point** or as **a line**—for example :—

(*a*) At noon, before daybreak, six minutes ago ;
(*b*) During the week, for six months, all the morning.

But as one's point of view varies in many instances from moment to moment, it is not to be expected that language will consistently differentiate between (*a*) the point (**Indication of Time**), and (*b*) the line (**Measurement of Time**). Hence it is not surprising that the Tenses do not fall into two clear-cut groups expressive of these two things. To give an example : If you say to your young brother, " I *think* your cricket is improving," you have probably not realized, and you certainly do not state, whether your opinion of his cricket was formed at the moment of pronouncing the word *think*, or five seconds before, or five minutes, or five weeks.

When you say, " The battle-fleet *is* at Spithead," you are probably thinking of the actual present instant of speaking : you may know on reflexion that the battle-fleet has been there for the last month, but at the time of speaking you are not concerned with this knowledge. To you and to your hearer the Present Tense expresses a Point of Time, not a Line of Time.

THE PRESENT TENSE

The main use of the Present Tense is to express that an action is regarded as taking place in Present Time. The Present Time with which a sentence is associated may actually be a moment, a minute, an hour, a year, a century, an æon, an infinity. We are not, however, concerned with its actual value, but with the relative value which it has to speaker and hearer at the moment of speaking and hearing.

We may reflect that to the naïve mind all reality is

associated with Present Time; what is past may be felt as finished with, as unreal. If the picture of past events is still vivid, the simple man (although, of course, perfectly capable of reflecting that it is past) actually treats it as belonging to the present—for example, "So I says to him, says I . . ." Such dramatic presentation of past events is, of course, found in higher cultural strata, and it is a common device of literary style.

A Present Tense thus used with reference to past events is known as an **Historic Present.**

A future event, too, may be spoken of in the Present Tense, if it is regarded as fixed, real. In this case the idea of futurity is conveyed by an adverb, while the tense of the verb does not itself express any idea of futurity but rather the idea of present reality—for example:—

> We leave for the Continent to-morrow.
> Do I go on duty to-night, or you?
> You get a caning in the gym. to-night, my boy.

(But one does not make the statement, "You catch influenza in the Cinema to-night, my girl.")

We spoke above of the Present Tense expressing a Point of Time. In English grammar it is often necessary to distinguish this Tense from another which expresses definitely a Line of Time, and in such case we call it the **Simple Present Tense.**

THE PRESENT CONTINUOUS TENSE

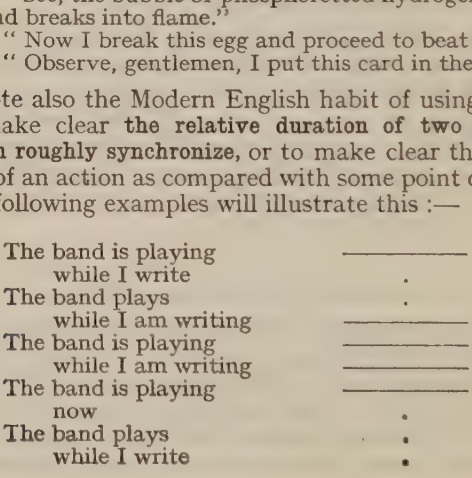
To express the idea of a Line or Measure of Time, we in modern English possess a second Present Tense, which is known as the **Present Continuous.** We shall see below that there are many occurrences which are actually continuous yet are habitually expressed by the Simple Tense; let us, however, remind you again

that we are not here concerned with the actual duration of an action but with its realization to speaker and hearer as a point or as a line.

Note that we modern English people, in regarding the visible movements of concrete things (as opposed to actions or states of mind), are inclined to distinguish sharply between an absolutely instantaneous action and action which has duration, even if that duration is only for a second or two. If you see a tree fall and have time to comment on the occurrence before it is over, you will use the Present Continuous, " Look, it *is falling!* " If the occurrence is over before you can speak you will, of course, use the Perfect Tense, " Look, it *has fallen!* " (see *infra*). Only in the rare cases when it is possible to **synchronize an instantaneous action with the moment of speaking,** will you employ the Simple Present Tense. Thus, in showing experiments or methods :—

" See, the bubble of phosphoretted hydrogen bursts and breaks into flame."
" Now I break this egg and proceed to beat it so."
" Observe, gentlemen, I put this card in the hat."

Note also the Modern English habit of using Tense to make clear **the relative duration of two actions which roughly synchronize,** or to make clear the duration of an action as compared with some point of time. The following examples will illustrate this :—



THE PRESENT TENSE AND HABITUAL ACTION

Now return to the Simple Present Tense for a moment. If you look at the following sentences :—

Tommy *loves* ginger-beer, but it's not so long ago that he preferred milk.
Arabella *eats* new bread ; so did Grandma once.

You will notice that the verbs italicized have this in common, that they both express what from the point of view of speaker and hearer is Present Time, although actually the time is not confined to the present instant. You may also notice that the actions expressed by these two verbs are in reality of a different nature : loving may be *continuous*, eating can only be *intermittent*. You may, we hope, see from this how easy is the transference of a notion of Present Time to one of **habitual action.**

Accordingly, with the extension of the use of the Present Continuous Tense to express the majority of actions which are commented on at the moment of their occurrence, we may note the steady decrease in the use of the Simple Present Tense to express occurrences other than such as are known to be, or assumed to be, habitual.

Discuss the differences in meaning expressed by the use of the Simple Present and the Present Continuous Tenses in the following pairs of sentences :—

1. George loves his mother.
   Georgie is loving pussy.
2. He feels very strongly about that.
   He is feeling a bit queer.
3. We hope he will arrive in time.
   We are hoping he will arrive in time.
4. I think I shall have to punch your head.
   I'm thinking I shall have to punch your head.
   (Dialect.)

5. You talk sense.
   You are talking sense.
6. At last the sun shines !
   At last the sun is shining.
7. That boy runs well.
   That boy is running well.
8. My rose trees begin to bud at last.
   My rose trees are beginning to bud at last.
9. Your dog snores heavily.
   Your dog is snoring on my bed.

THE "GNOMIC" USE OF THE PRESENT TENSE

By this is meant the use of the Present Tense to express some fact which, although its truth may be actually felt by the speaker to refer principally to the moment of speaking, is yet true at any time or in all time—for example :—

Minora di neglegunt.
Twice two is four.
" The square on the hypotenuse," etc., etc.

THE PRESENT PERFECT TENSE

The main use of the Present Perfect Tense is to express that an action is regarded as having been carried out, finished, done with, by the Present Time—for example :—

Have you been to Wembley yet ?
I have finished my breakfast now.
The band has played a march.
Mary has bought a new hat !

This tense is never used in English in connexion with events which are definitely marked as completed in the Past [1] in contrast to the Present. Thus, to us constructions such as the following are impossible :—

I have seen him yesterday ;

---

1 Note the apparent exceptions with *lately, recently.*

and this is the reason that in English grammar we employ the term **Present Perfect**, rather than the simple term Perfect. Nevertheless, there are a few situations in which either the Present Perfect or the Past Tense can be employed without any great practical difference in the meaning—for example :—

Where have you spent your holidays ?
Where did you spend your holidays ?

Other languages (for example, German and colloquial French) tend to confuse the above distinctions of Present Perfect and Preterite under one form, the Perfect (not therefore the *Present* Perfect !) Tense.

THE PRESENT PERFECT CONTINUOUS

This tense corresponds to the Present Continuous in much the same way as the Simple Present Perfect does to the Simple Present. Besides referring to Present Time, it **measures** the time of the action—for example :—

I have been waiting an age for you.

Note, however, that it does not imply absolute perfection of the action, but only that some part of the action has been carried out, finished, done with—for example :—

He has been studying astronomy for a long time.

Remember also that Present Time is not necessarily confined to the actual present instant, but includes as much as the speaker regards as Present. Thus some days after you return from your holidays you may still say :—

I have been spending my holidays in the New Forest.

THE PRESENT TENSE AND FUTURE TIME

A speaker may be perfectly aware that an action is a future action ; he may actually employ in his sen-

tence some word which expresses Future as contrasted with Present Time ; and yet he may at the same time picture that action so vividly in his mind as not to dissociate it entirely from the present moment. In such case he will employ his verb in the Present Tense —for example :—

I begin Physics next term.
We start for Ostend to-morrow.
I am off to Brighton on Friday.

Such vivid presentation accounts also for our idiomatic **Immediate Future Tense**—for example :—

I am going to begin this afternoon.

The employment of the Present Tense to express future events is very common in German. But in English, apart from its " natural " use by naïve speakers, it has considerable value in literary style.

THE PAST TENSE

The main use of the Past Tense is to express Past Time in contradistinction to Present Time. As the Simple Past Tense is seldom used in Modern English without the accompaniment of other words (usually adverbs) which express time far more definitely than the tense itself does, it is often of little practical use.

Test its real value by making up sentences—not fancy ones beloved by grammarians, but real ones such as people actually use—containing one of the pronouns *I, you, we, they,* and the verbs *cut, hit, cast, burst, let, put, shut, spread, thrust, hurt, split, shred.*

We are, of course, not now directly concerned with the comparative values of linguistic expression, but it will not hurt you to glance at this subject occasionally.

THE PAST CONTINUOUS TENSE

is not an atrophied survival, but a valuable de-

velopment of Modern English for the expression of the **relative duration of two actions which roughly synchronized**, or for the expression of the duration of an action as compared with some point of time—for example :—

The band was playing	———
while I wrote	.
The band played	.
while I was writing	———
The band was playing	———
while I was writing	———
The band was playing	———
at six o'clock	.
The band played	.
while I wrote	.

It is only when we desire to express the relative duration of two roughly synchronized past events that we distinguish in Tense between the Line and the Point of Time.

When referring to one or more past events without thought of their relative duration we do not differentiate in the verb between events which were actually instantaneous and those which were actually continuous—for example :—

Tom *loved* ginger-beer in his youth.
Arabella *ate* new bread as a child.
"All day long the battle *rolled*."
Harold *fell* at Hastings.

THE PAST TENSE AND HABITUAL ACTION

The Past Tense may be used to express an action which was actually habitual—for example :—

Arabella *ate* new bread as a child ;

but it does not itself express the nature of this action. If we wish to express this, we make use of a Compound Tense—for example :—

Arabella *used to eat*, etc.

THE PAST PERFECT (known also as the PLUPERFECT) TENSE

expresses that an action is regarded as having been completed by some Past Time to which it is referred—for example :—

By the 1st of September we *had been* to Wembley fourteen times.

Before he turned up, I *had finished* my breakfast.

The child said he *had lost* his way.

THE PAST PERFECT CONTINUOUS TENSE

corresponds to the Simple Past Perfect in the same way as the Present Perfect Continuous does to the Simple Perfect Continuous—for example :—

" He told me he *had been working* at it for a long time."

These Pluperfect Tenses are chiefly employed in Indirect Speech—that is, after Verbs of saying, reporting, etc.

Determine the Tense of the verbs in the following :—

1. " I am not at home. Have they let him in ? "
G. COLMAN, *The Clandestine Marriage* (1766).

2. " My heart goes pit-a-pat at the very idea of being introduced at Court." *Ibid.*

3. " I have seen Mr. Hellespont in a puppet-show and Hero and Leander too."
LACY, *The Dumb Lady* (1672).

4. " I had a painful night . . . but after a little chocolate an hour or two ago and a chicken at dinner am more at ease." STEELE, *Letter* 220.

5. " ' Here is a pound of tea.'—' No bribes, Sir.'—' Refuse the tea ! You cannot have been long upon the town ! ' " FIELDING.

6. " Playing a little at cudgels, a fellow has given me such a rap over the right arm that I am quite lame." ARBUTHNOT, *John Bull* (1712).

7. " You prophesied popery was coming because the butler had mislaid the apostle spoons."

CONGREVE, *Love for Love.*

8. " You are going back to the days of Queen Bess. Who talks now of obedience and duty ? Ridiculous —her Majesty's old fardingale is not more out of fashion." FOOTE, *The Bankrupt* (1776).

9. " My youngest boy has been two and three-quarter years at school with Dr. Jerk near Doncaster and comes to-day by the York Waggon. The cost is but small, ten pounds a year for Head, Back, Books, Bed and Belly." FOOTE, *Taste* (1752).

10. " There's not a circulating library at Bath I haven't been at." SHERIDAN, *The Rivals* (1775).

11. " If the register had not been burned in the last great fire." WYCHERLEY (1672).

12. " I have worn out four pairs of pattens for one set of false teeth."

VANBRUGH, *The Confederacy* (1705).

13. " No wild fowl in Europe is comparable to a joint of Banstead mutton."

CIBBER, *The Careless Husband* (1704).

CHAPTER XXXVI

TIME AND TENSE (*cont.*)

"In eternity, there is no distinction of tenses."
SIR T. BROWNE, *Religio Medici.*

"He said, 'What's Time? leave Now for dogs and apes,
Man has Forever!'"
BROWNING, *The Grammarian's Funeral.*

THE FUTURE TENSE

ENGLISH does not possess a Tense that indicates Future Time and nothing else. Our so-called Future Tense is formed by the normally unstressed Auxiliaries *shall* and *will* plus the notional verb. But these Auxiliaries are not always mere Form-Words (see Chapter XVI.); often they still have a notion attached to them. The cross-play between Form-Word and Full-Word makes the study of these Future Tenses a very difficult one.

The First Person:

In Statements:

Shall may express mere futurity—for example:—

I shall lose the job.

Will is not used here in Standard English.

Shall in some situations expresses futurity dependent upon the determination of the speaker—for example:—

I shall visit a dentist to-morrow;

(a sentence which could not be used by a child or

any person who is not free to form his own resolutions regarding the action in question). Or again :—

I shall punch your head after roll-call.

Will may express the speaker's intention, not necessarily realizable—for example :—

I will punch your head after roll-call.

Usually, however, it expresses futurity plus the idea of willingness, deference, or politeness on the part of the speaker—for example :—

I will see you to the station.
With your permission, Doctor, we will call in a specialist (*shall* would be impolite here).

In some situations we may express the thought of mere futurity free from suggestion of our own determination or willingness, by making use of the so-called Immediate Future Tense—for example :—

I *am going to visit* the dentist to-morrow.

In other situations this tense may express a meaning that varies between those of *shall* and *will*—for example :—

I am going to punch your head after roll-call.

In Direct Questions :

Shall may express mere futurity—for example :—

Shall I succeed?

but as we do not commonly regard our acquaintances as prophets or soothsayers, such examples are rare. Mostly there is a secondary suggestion of submission to the decision of the person addressed—for example :—

Shall I take the dog out ?
Shall we have jam for tea ?

We can express mere futurity by employing the Immediate Future Tense—for example :—

Are we going to have jam for tea ?

(Of course this construction may also be used to invite the decision of the person addressed; the exact meaning, however, is not in this case expressed by the form of words but is indicated by the situation.)

Will is not used here in Standard English.

In Indirect questions:

Shall may express mere futurity—for example:—

Do you think I shall catch my train? (the use of *will* here is not found in Standard English).

Frequently it expresses futurity dependent upon the decision of the speaker—for example:—

Does he fancy I shall permit it?

Will expresses futurity plus the will of the speaker—for example:—

Does he imagine I will tolerate this nonsense?

Mere Futurity may also be expressed here by the Immediate Future Tense.

In Indirect Statements:

Shall may express mere futurity—for example:—

I think I shall get wet;

or may express futurity plus the determination of the speaker—for example:—

I think I shall see you to the station.

Will expresses futurity plus the desire of the speaker—for example:—

I think I will see you to the station.

(Its employment to express mere futurity—for example:—

I think I will succeed,

is not found in Standard English.)

Mere futurity may also be expressed by the Immediate Future Tense—for example :—

I think I am going to visit a dentist.

The Second Person :

In Statements :

Will may express mere futurity—for example :—

You will catch a cold,
You will get a thrashing ;

or it may express futurity plus the strong will of the speaker and so become the strongest form of command —for example :—

You will visit the dentist to-morrow, my lad.

Shall expresses futurity dependent upon the decision of the speaker—for example :—

You shall have jam for tea.
You shall have a caning for that.

Mere futurity may also be expressed by the Immediate Future Tense—for example :—

You are going to catch a cold, my boy.
You are going to lose your train.

In Direct Questions :

Will may express mere futurity—for example :—

Will you miss your train ?
Won't you find it very cold ?

or it may express futurity plus the will of the person addressed—for example :—

Will you give me a light ?
Will you take a small soda-water with me ?

Shall expresses futurity plus the determination of the person addressed—for example :—

Shall you take your umbrella ?
Shan't you write home this week ?

Try to substitute the Immediate Future Tense in

the last six examples; and if its employment alters the meaning of any of these sentences, point out the difference between the new meaning and the old.

In Indirect Questions and Statements:

Will expresses mere futurity—for example:—

Do you think you will catch cold?
I am afraid you will catch cold.

Shall expresses futurity dependent upon the decision of the speaker—for example:—

Haven't I told you already that you shall have jam for tea?
I have told you already that you shall have jam for tea.

Substitute the Immediate Future Tense in the last four examples, commenting on any change of meaning that results from such substitution.

The Third Person:

In Statements:

Will may express mere futurity—for example:—

Tom will catch a cold,
Adolphus will get a thrashing;

or it may express futurity plus strong command—for example:—

The battalion will parade at 9 a.m.

Shall expresses futurity plus the determination of the speaker—for example:—

The Fourth Form shall have a half-holiday.
The first man that interrupts again shall be thrown out.

Mere futurity may also be expressed by the Immediate Future Tense—for example:—

Jones is going to pull off the 100 yards.
Those boys on the raft are going to get a nasty ducking.

In Direct Questions :

Will may express mere futurity—for example :—

Will he miss his train ?

or it may express Futurity plus the will of the person referred to—for example :—

Will your husband look out a train for me ?

Shall expresses futurity dependent upon the decision of the person addressed (not of the person referred to)—for example :—

Shall Tom carry your bag to the station ?
Shan't the children go out to-day ?

Try to substitute the Immediate Future Tense in the last four sentences, commenting on any change of meaning that results from such substitution.

In Indirect Questions and Statements :

Will expresses mere futurity—for example :—

Does he fancy he will win the Mile ?
I imagine they will take their lunch with them.

Shall expresses futurity plus the determination of the speaker—for example :—

Haven't I already said that the boys shall have a holiday ?
I have decided that the First Prize shall be awarded to Tomkins.

Substitute the Immediate Future Tense in the last four examples, commenting on any change of meaning that results from the substitution.

THE FUTURE PERFECT TENSE

expresses that an action is imagined as completed by some Future Time to which it is referred—for example :—

By Christmas next we shall have been able to settle the difficulty.

The plumber thinks he will (shall) have finished the job before Easter.

THE PAST-FUTURE TENSE (*a*)
THE PAST-FUTURE-CONTINUOUS TENSE (*b*)
THE PAST-FUTURE-PERFECT TENSE (*c*)
THE PAST-FUTURE-PERFECT-CONTINUOUS TENSE (*d*)

These tenses express that an action is regarded as having occurred in Past Time as opposed to Present Time, and nevertheless as having occurred in Future Time with reference to that Past Time.

These tenses are used in Indirect or Reported Speech —for example :—

(*a*) He said he should (would) write, etc.
(*b*) He said he should (would) be writing, etc.
(*c*) He said he should (would) have written, etc.
(*d*) He said he should (would) have been writing, etc.

In these Tenses should : would : : shall : will.

Determine the Tense of the verbs in the following passages :—

1. " Her sister, whose future has been endangered in the past by swallowing a pin—an event held up daily in warning to the children to eat slowly and digest what they had eaten."

J. GALSWORTHY, *The Forsyte Saga*.

2. " In one of Mr. P. G. Wodehouse's stories the vegetarian rebukes his enemy for threatening to skin him, by reminding him that man should only think beautiful thoughts ; to which the enemy gives the unanswerable answer, ' Skinning you is a beautiful thought.' "

G. K. CHESTERTON.

3. " My Lord Chesterfield had killed another gentleman and was fled." PEPYS, *Diary* (1659).

4. " They have been groping their way forward, blissfully unaware of how they shall be groping there again more terribly before the night is out."

J. M. BARRIE, *Dear Brutus*.

5. " Since these men could not be convinced, it was determined that they should be persecuted."

MACAULAY.

6. " It is only when very old and familiar inmates enter our consciousness that we are spared the trouble of rising from our mental easy-chairs."

SIR H. NEWBOLT, *The Twymans.*

7. " I never saw him all the while give so much as one pleasant look, till he perceived he had wounded Apollyon." BUNYAN, *Pilgrim's Progress.*

8. " I love to be in such places where there is no rattling with coaches, nor rumbling with wheels."

Ibid.

9. " Then he went down and spake to the Cook, whose name was *Taste-that-which-is-good,* to get ready supper." *Ibid.*

10. " ' What will be, will be,' he said gravely. ' We abide by our purpose and will take what Thor sends with a stout heart.' "

J. BUCHAN, *The Path of the King.*

11. " The sweepings of all Europe have drifted with us to England, and it is our business to make bonfire of them before they breed a plague." *Ibid.*

12. " He had been wont to doff his cap when he passed it, for he respected a god that lived in the woods instead of a clammy church." *Ibid.*

13. " He threw out his arm to save his throat, but the cougar had reached his left shoulder, struck its claws deep into his heavy coat, and with a deafening roar sounding close in his ears, had buried its fangs near the base of his neck, until he heard them click as they met through his flesh."

JAMES LANE ALLEN, *The Choir Invisible.*

14. " I had the conceited notion that what moved her most was the thought that I was running into danger." J. BUCHAN, *Salute to Adventurers.*

15. " I had long had my eye on him, for he was very wise in woodcraft, and had learned compaigning under old Turenne." *Ibid.*

16. " The more laughable blunders a man shall commit in your company, the more tests he giveth you, that he will not betray or overreach you."

LAMB, *All Fools' Day.*

17. " I see he has turned the corner and goes another way." CONGREVE, *The Old Bachelor.*

18. " ' Why, yes,' he said. ' I've been in worse

myself, and here I am. I have been in a cell at Cartagena, chained to a man that had died of the plague, with the gallows preparing for me at cock-crow. But in the night some friends o' mine came into the bay, and I had the solemn joy of stepping out of yon cell over the corp of the Almirante. I've been mad with fear, and jumped into the Palmas River among the alligators, and not one of them touched me, though I was swimming about crying that the water was burning oil. And then a lad in a boat gave me a clout on the head that knocked the daftness out of me, and in a week I was marching on my own deck, with my bonnet cocked like a king's captain. I've been set by my unfriends on a rock in the Florida Keys, with a keg of dirty water and a bunch of figs, and the sun like to melt my brains, and two bullet holes in my thigh. But I came out of the pickle, and lived to make the men that put me there sorry they had been born.' "

J. BUCHAN, *Salute to Adventurers.*

19. " Horsed on these winged steeds, he sweeps the dim regions, visits worlds which flesh cannot enter ; he saw the souls in pain ; he hears the doom of the judge ; he beholds the penal metempsychosis ; the fates, with the rock and shears, and hears the intoxicating hum of their spindle. But his circumspection never forsook him. One would say, he had read the inscription on the gates of Busyrane, ' Be bold ' ; and on the second gate, ' Be bold, be bold, and evermore be bold ' ; and then again had paused well at the third gate, ' Be not too bold.' "

EMERSON, *On Plato.*

20. " The young man had the appetite of his race for mysteries, and his errand had keyed him to a mood of eager inquiry." J. BUCHAN, *Midwinter.*

CHAPTER XXXVII

MODALITY AND MOOD

"Nature commonly lodges her treasure and jewels in rocky ground. If the matter be knotty, and the sense lies deep, the mind must stop and buckle to it, and stick upon it with labour and thought and close contemplation, and not leave it till it has mastered the difficulty, and got possession of truth."

LOCKE, *On the Conduct of the Understanding.*

(*a*) The square root of 16 is 4.
(*b*) George has got into the First XV.
(*c*) You had better not touch that wire.

If you think you know the full meaning of these written sentences you are vastly mistaken. You may know the full meaning of (*a*) ; for (*a*) states something which holds good for all time, and may therefore be independent of situation and speaker. Yet even such a sentence as this need not *necessarily* be thus independent. If you heard little Tommy speak it for the first time, it would not only remind you of a universal truth, but also convey the fact that the youngster had made some progress with the study of mathematics.

As for the other two sentences, they lose half their value to you if you do not know the mental attitude of the speaker towards his statement. Is (*b*) a colourless statement of fact ; or is it a proud mother's rhapsody, the pæan of a friend, or the lament of an ill-wisher? Does (*c*) enunciate a truth towards which the speaker is indifferent ; or does it contain a friendly warning, or a veiled threat ?

(*d*) Jones is the best man.
(*e*) Jones will win the Mile.
(*f*) Jones may win the Mile.
(*g*) Brown will not be beaten easily.
(*h*) Brown will perhaps come in second.
(*i*) Smith ought to get a good place.
(*k*) Robinson will most likely run him hard.

(Situation for all seven sentences : two boys discussing prospects of four competitors, and without bias for or against any of them.)

If you look into the meaning of these seven sentences you will see—

(1) That in three of them, (*d*), (*e*), and (*g*), the action ("suffering" or "state," see Chapter VII.) has presented itself to the speaker as an actual fact.

(2) That in the remaining four, (*f*), (*h*), (*i*), and (*k*), it has presented itself not as an actual fact but as a conceivable fact.

Now look again at all the above typical sentences (*a*) to (*k*), and you will see that an action ("suffering," "state") may present itself to the mind of a speaker **as an actual fact**, or **as a conceivable fact**; that it may present itself either **as independent of**, or else **as dependent upon** or connected with his **will** or **desire.**

As students of grammar we are not, of course, immediately concerned with mental attitudes themselves, but with their expression in language. Thus in sentence (*c*) above, if the expression of kindly warning is a smile ; if the expression of veiled threat is a piercing glance or a curl of the lips; smile, glance, and sneer are outside our province.

Our concern is with the words, and the form and order of the words, by which the speaker conveys to the hearer his mental attitude. Our concern must also be to some extent with the tones of these words, but the study of tone is at present only in its infancy. Such mental attitudes expressed in language constitute **Modalities of the Sentence.**

Now language does not express mental attitudes in any one systematic way: it employs a number of various means :—

1. *Vocabulary*—for example :—

Dear George has got into the First XV.
That beast George has got into the First XV.
George has sneaked into the First XV.
The jolly square-root of 16 is 4.

Here belong, of course, Conjunctions and Sentence Modifiers—for example :—

If it rains, you will get wet !
It will *probably* rain, but *luckily* I have not forgotten my mackintosh.

2. *Tone*—for example :—

You *have* made a fine mess of it !
You stop arguing and go on with the game !

From among all the varieties of vocabulary and tone employed, we shall now select for special study certain variations of the verb.

The above mental attitudes expressed in variant forms of the verb constitute **Modalities of the Verb.**

The various forms in question include :—

1. *Tense*—for example :—

I wish I *had* time.

2. *Mood*—for example :—

I *am* not in the XV. yet ; I wish I *were*.

3. *Auxiliary Verbs*—for example :—

You *may* have a half-holiday.

Of these three, you know what Tense is, and we hope you know what is meant by an Auxiliary Verb ; but as it is unlikely that you have any clear idea of Mood, we shall now introduce you to this subject.

MOOD

The various forms of the verb are sometimes divided into two groups :—

A. Forms employed in the normal sentence based on the typical framework of Subject plus Predicate (see Chapter IV.). The verb occurring in this position and in one of these forms is known as a " Finite Verb."

B. Other forms : " Infinitives," " Gerunds," " Participles," etc. These are not pure Verbs, but Verb-Nouns (Substantives and Adjectives)—for example :—

He wishes *to go*.
You must make them *do* it.
I am tired of *reading* your feeble compositions.

Group B need not detain us here : for its detailed classification Report TG, Section XLVI. *seq*., may be consulted.

THE MOODS OF THE FINITE VERB

These are forms which express certain mental attitudes towards the content of a sentence.

1. The Imperative.

In Modern English this has only one form, which is distinguishable from the " Infinite " form by Tone (indicated in writing by the employment of an exclamation mark (!)—for example :—

Move on !
You *move* on !
(Contrast : " I'll make you *move* on.")

2. The Indicative.

This is the normal form of the Finite Verb in Modern English, and is employed in a vast number of instances where older English and the cognate languages (for example, Latin, Greek, French, German) made and make use of other Moods.

Note, however, that the Modalities of the Sentence are in the main more precisely expressed by Auxiliary Verbs in English than by the traditional and largely conventional Moods of the more conservative cognate languages.

3. **The Subjunctive.**

The only surviving forms are :—

(i.) Of the verb *to be :*

be for all Persons and both Numbers of the Present Tense ;[1]

were for the 1st and 3rd Persons of the Singular Number of the Past Tense.

wert for the 2nd Person Singular, in poetic diction.

(ii.) Of the Verb *to have :*

have for the 3rd Person of the Singular Number of the Present Tense.

(Of the other Auxiliary Verbs : none.)

(iii.) Of all other Verbs :

an **s**-less form for the 3rd Person of the Singular Number of the Present Tense.

The existence still of these few poor scanty remnants of former plenty is due to the conscious efforts of literary men during the last two centuries, and especially during the last four generations. When these remnants are handled with care, they express more definite shades of meaning than did the larger number of Subjunctive forms possessed by our Anglo-Saxon and Tudor ancestors. They are, however, not employed at all by unlettered persons ; and they are frequently employed without any real meaning at all by the half-educated.

[1] Note that in Elizabethan English the form *be* in the plural is an Indicative as well as a Subjunctive form.

CHAPTER XXXVIII

THE MODALITIES OF THE VERB; THOUGHT-MODALITIES

"To observe even the least difference that is in things argues a quick and clear sight, and this keeps the understanding steady and right in its way to knowledge."

LOCKE, *On the Conduct of the Understanding.*

"For the practical man is not apt for fine distinctions, and yet in these distinctions truth and the highest culture greatly find their account." M. ARNOLD, *Critical Essays.*

WE may now pass on to the consideration of the Modalities of the Verb—namely, the expression of certain mental attitudes by means of Mood, Tense, Auxiliaries, and occasionally Tone.

They fall into two main groups [1] :—

I. WILL- AND WISH-MODALITIES.

These present an action ("suffering," "state") **as dependent upon** or connected with the **will** or **desire of** the speaker—for example :—

You *may* stop work now, boys.
(*May* here expresses the speaker's consent that an action shall take place.)

May I go now ?
(*May* here expresses the submission of the speaker's will to that of the hearer.)

Run away !

[1] The contrast is that of Conation and Cognition.

II. THOUGHT-MODALITIES.

These present an action **without reference** to the **will** or **desire** of the speaker—for example :—

The bell *has gone ;* it *is* time to cease work.

We have placed Will before Thought, because the expression of desires, wishes, and resolutions precedes the expression of external facts in the history of the individual, and must equally have preceded it in the history of language. The child's first utterances are not disassociated from his desires. But with the development of the race and of the language the Modality of Thought becomes of more importance than the Modality of Will ; accordingly it will be considered first.

THE THOUGHT-MODALITIES OF THE VERB

An action (" suffering," " state ") may present itself to a speaker, either as :—

(*a*) Something actual ;

(*b*) Something conceivable.

It should be noted that in the latter case he may, on the one hand, conceive such an action definitely as presumable, probable, potential, doubtful, possible, non potential, improbable ; or he may, on the other hand, think of it as merely conceivable, without any of these definite shades of conceivability.

On this basis, we may divide the Thought-Modalities of the Verb into :—

A. **Modalities of Actuality.**
B. **Modalities of Conceivability.**

A. MODALITIES OF ACTUALITY

The outward form is the Indicative Mood—for example :—

Columbus *discovered* America.
Did Columbus *discover* America ?
George Washington *never told* a lie.

Note that we are not here concerned with the reality or non-reality of the action itself, but with whether the speaker presents it as an actuality or not.

Thus in the following examples :—

(*a*) I shall be glad when Tom *reaches* home ;
(*b*) I hope he *has caught* his train ;
(*c*) If he *misses* this train, he will be too late for dinner ;
(*d*) If he *went* up Snowdon yesterday, he can scarcely have missed the thunderstorm ;

it is true that conceivability, as opposed to actuality, is suggested in,

(*a*) by the Future Tense of the main clauses ;
(*b*) by the meaning of the Verb of the main clause ;
(*c*) and (*d*) by the meaning of the Conjunction *if ;*

yet, in spite of this, it would seem that the action signified by the italicized words presents itself to the speaker in no different light from that in which an actual fact appears.[1]

(Contrast :

I hope he *may* not *have missed* the train.
If he *should miss* this train, etc.)

To many a speaker no need arises of differentiating between " if he misses " and " if he should miss." Hence the Indicative Mood in the mouths of many speakers, perhaps of the majority, often expresses not so much the Modality of Actuality as a Neutral Modality.

But the need of such differentiation is not felt by philosophers and pedants only. If you wish to see its

[1] In many languages "open condition" is expressed by the Indicative Mood; for an hypothesis that is "granted" has some resemblance to a fact that is admitted. Compare, however, Sweet NEG, §§ 305–307.

ever-presence in the mind of the practical thinker, you may profitably examine the correspondence of the Duke of Wellington.

Philosophic thought requires two further Modalities of Actuality in order to express that an action (" state, " suffering ") is true and cannot be otherwise (*a*) ; is not true and cannot be otherwise (*b*) :—

(*a*) *Necessity*—for example :—

If A > B, and B > C, then A *must be* greater than C.

(*b*) *Impossibility*—for example :—

If A > B, and B > C, then A *cannot be* less than C.

B. MODALITIES OF CONCEIVABILITY

As you saw at the beginning of this chapter, there are several different shades of conceivability, and there are Modalities of the Verb expressive of most of them. We shall point these out, also indicating whether their expression takes the form of Mood, Tense, or an Auxiliary.

Our headings—namely, Presumability, etc.—are not intended as labels to be committed to memory, but simply as aids to your clear understanding of these various modes of expression.

Presumability and Non-Presumability :—

Here we are ! This *must be* the way out. (Auxiliary.)

This *will be* your little grandson ! (Future-Tense Auxiliary.)

This broken window *will not be* your work, Brown ! (Future-Tense Auxiliary.)

(Disassociation from reality is shown by the use of the same form as the Future Tense. Remember that a future event is less real than a present one.)

Potentiality and Non-Potentiality :—

Jones *can* write well if he likes. (Auxiliary.)

Robinson *can*not write legibly. (Auxiliary.)

Doubtful Possibility :—

This *may* be true. (Auxiliary.)
I hope he *may* not have missed his train. (Auxiliary.)
If he *should* call while I am out, ask him to wait. (Auxiliary and Tense.)

Improbability :—

Your play *might* be good enough for the XV. (Auxiliary, Tense, and Tone.)

(This is near the border-line of Unreal Hypothesis : see *infra*.)

This accurate translation *can*not be the unaided work of Jones Minor. (Auxiliary and Tone.)

You will notice that this list does not include Probability. Probability does not happen to be expressed as a Modality of the Verb, but only as a Modality of the Sentence—for example :—

He will *most likely* miss his train.

Unless, indeed, you choose to regard every Future Tense as a probability rather than as an actuality. Border-lines again !

Mere Conceivability :—

Let us now turn our attention to mere conceivability, free from those more definite shades of Probability, Presumability, etc., which have just been considered.

There are occasions when the speaker, while not regarding the action as specifically a Probability, Doubtful Possibility, etc., yet does regard it as something merely conceivable (*b*), rather than as an actual fact (*a*).

In English we can sometimes express the difference between (*a*) and (*b*) by means of a difference in the Preposition—for example :—

He complains *at* having been insulted. (*a*)
He complains *of* having been insulted. (*b*)

Sometimes we can express the difference by means of : in (*a*) the Indicative Mood ; in (*b*) a construction with a Verb-Noun, Infinitive, Gerund, or Participle—for example :—

I am afraid he *will* not *arrive*. (*a*)
I am afraid of his not *arriving*. (*b*)

We waited until he *came* back. (*a*)
We waited for him *to come* back. (*b*)

It is quite possible that he *will return*. (*a*)
It is quite possible for him *to return*. (*b*)

Do you notice that you *are getting* fat ? (*a*)
Do you notice yourself *getting* fat ? (*b*)

You will have noted that not all these constructions are Modalities of the Finite Verb. There are, you see, also Modalities of the Verb Infinite.

Another method of expressing the difference between (*a*) and (*b*) is the use of the Auxiliary *should* for (*b*)—for example :—

It is impossible that he *should avoid* this (for him to avoid).

It is natural that the electorate *should have grown* tired of all these lying promises.

It is disgraceful that our fighting-men *should be neglected*.

I am pleased that you *should have remembered* my birthday.

" Why *should* you *suppose* that I did not admire the poem ? " COWPER, *Letters*.

" How *should* you *understand* what is so little intelligible ? " MISS BURNEY, *Cecilia*.

" A simple child . . .
What *should* it *know* of death ! " WORDSWORTH.

Note that in the last three examples there is unreal hypothesis ; but the unreality is indicated probably not so much by the Modality of the Verb as by the form of the sentence, the Rhetorical Question.

The importance of the distinction between (*a*) and

(*b*) is especially clear when the reference is to past events.

Contrast :—

They waited there for hours until the doors *were* opened. (*a*)

They waited there for hours until the doors *should be* opened. (*b*)

In subordinate clauses referring to future time the difference between (*a*) and (*b*) may sometimes be expressed by the use of *shall* for (*b*)—for example :—

" How heavy their punishment will be, who *shall* at any time resist" (see Bain HEG, p. 173).

In many of these constructions with *should* we are on the border-line between Mere Conceivability and Rejected Presumability.

Another way of expressing the difference is the use of the Present Tense of the Subjunctive Mood for (*b*)—for example :—

If any one *succeed in* . . .

" If my hair *do* but tickle me, I must scratch."
SHAKESPEARE, *Midsummer Night's Dream.*

" The effect of many possessions, especially if they *be* newly acquired, in slackening moral vigour, is a Proverb." *Cit.* from Kruisinga EAS.

" If he *have* his way he will bring about a disruption of the British Empire." LORD BERTIE'S *Diary.*

Though every effort *be* made.
(Contrast : Though every effort *is* made.)

CHAPTER XXXIX

THE MODALITIES OF THE VERB (*cont.*): THOUGHT MODALITIES (*cont.*)

"Reading furnishes the mind only with material of knowledge; it is thinking makes what we read ours. We are of the ruminating kind, and it is not enough to cram ourselves with a great load of collections; unless we chew them over again, they will not give us strength and nourishment."

LOCKE, *On the Conduct of the Understanding.*

"Ours is a living language, and therefore to be kept alive, supple, active in all honourable use."

SIR A. QUILLER-COUCH, *The Art of Reading.*

UNREAL HYPOTHESIS

IF now you look back at the various shades of conceivability already discussed, you will observe that, while the speaker avoids stating the action ("suffering," "state") as a fact, he by no means implies necessarily that he regards it as not a fact.

There are, however, occasions when a speaker wishes to express an action as equally conceivable and unreal to him. Then the Modality is that of Unreal Hypothesis.

The usual outward form of this Modality is Tense:—

I *should play* polo, if I *had* the cash.
He *would make* a fuss, if he *knew*.
You *would do* better work, if you *used* a dictionary.
I wish you *used* a dictionary.
I wish you *had used* a dictionary.

It is important to note that we are here not in the

least concerned with the actual truth or non-truth of the speaker's hypothesis. Thus in the last two examples the hearer might well reply, "But I do always use a dictionary," "I did use one." Our sole concern is with the speaker's attitude towards the hypothesis.

The actual unreality of an hypothesis may of course be conveyed by the situation. Thus, if a speaker says,

"*I* should do better work if I used a dictionary,"

this use of an unreal hypothesis applied to *himself* conveys the non-truth of the hypothesis.

Let us now consider the differences of Tense and Time in sentences such as :—

(*a*) If my watch is right, you are late.
(*b*) If you miss the train, you will have to wait an hour.
(*c*) If you should miss the train, you will have to wait an hour.
(*d*) If you missed the train, you would have to wait an hour.
(*e*) If you had missed the train, you would (now) have to wait an hour.
(*f*) If you had missed the train, you would have had to wait an hour.

(Situation : (*a*), (*b*), (*c*), and (*d*) speaker and hearer in the hotel ;
(*e*) speaker and hearer at the railway station some time before time of departure ;
(*f*) speaker and hearer immediately before or any time after departure of train.)

In (*a*) and (*b*) the hypothesis is "granted," and its consequence pictured as a reality. (See Chapter XXXVIII.)

In (*c*) the hypothesis remains conceivable ; at the most the presumability of its realization is rejected. (See Chapter XXXVIII.)

In (*d*) both hypothesis and consequence suggest

actions which are unreal to the speaker at the moment of speaking.[1]

In (*e*) and (*f*) both hypothesis and consequence are definitely rejected, not merely as unreal at the moment of speaking, but as actually untrue once and for all.

In (*a*), (*b*), (*c*), and (*d*) it refers to present or future time; in (*e*) and (*f*) to past time.

Now if an hypothesis refers to *future* time, obviously neither speaker nor hearer can know whether the action (" suffering," " state ") will be actually realized or not. Whereas if a speaker does not state a *past* event as an actuality, but only as an hypothesis, the hearer very naturally concludes that the event did not actually take place.

If it be asked how Past Tenses (Simple, Perfect, and Future) have come to be used to express, as they do in these cases, merely the unreality of a conceivable action, " the answer is that to state now that something yesterday seemed likely, without adding that the same thing still seems likely, inevitably suggests that the likelihood has diminished " (Report TG, p. 36).

When the verb in the *if*-clause (protasis) is the verb *to be* and in the Singular Number, there is optional employment of the Subjunctive Mood—for example :—

I should go if I *was* (were) asked.

When the hypothesis is not only rejected but rejected as impossible, the modern tendency is towards the exclusive employment of the Subjunctive—for example :—

If I *were* you.
" I wish I *were* an angel ! "

[1] See Appendix.

" Here lieth Robert Ormerod.
Have mercy on his soul, O God !
As he would have if he *were* God
And Thou wert Robert Ormerod." *Epitaph.*

And even when only the actuality, not the possibility, of the hypothesis is rejected, the Subjunctive is now favoured in literary prose, though the Indicative still holds its own in colloquial language—for example :—

" I feel as if I *was* doing wrong, though I am doing right." Letter of THACKERAY, *Century Magazine*, Vol. LXVII., p. 504.

' I believe she would be glad if I *was* dead."
THACKERAY, *Henry Esmond*, Bk. I., Chap. XII.

" It looks as if *I was* going to send you the first three chapters."
R. L. STEVENSON, *Vailima Letters*, August 1896.

" If it *was* not for this consideration, the exaggerated language of all the English newspapers . . . would be perfectly unaccountable ! "
M. ARNOLD, *Letters*, October 1865.

" I think if I *was* beginning again I should begin with a serious study of ' Paracelsus.' "
Life and Letters of Dean Church, p. 415.

In the apodosis, *were* survives in poetic diction—for example :—

" She *were* an excellent wife for Benedick."
SHAKESPEARE, *Much Ado About Nothing.*

In prose it is met with occasionally, especially among writers who disguise a feebleness of style under an affectation of elegance.

You may collect your own examples from novels and newspapers.

An hypothesis which is definitely regarded as Potential or as a Doubtful Possibility may also be an unreal hypothesis—for example :—

Jones *could* write better, if he *liked.*

I *should be able* to write better, if I *had* a little more help.

He *might get* into the First XV. if he *practised* harder.

We *could* catch the train, if we *ran.*

A NEW DEVELOPMENT IN MODERN ENGLISH

There is some disadvantage in employing only Tense to express Modality.

When an *if*-clause comes after the main clause there is, it is true, no ambiguity ; for the main clause has already conveyed the situation to the hearer. But when an *if*-clause comes first, there is the possibility of the hearer going off on a wrong tack and having to come back and start afresh.

If you hear the sentence :

" If he felt afraid . . ."

or,

" If he did feel afraid . . ."

you do not know whether the speaker is about to communicate to you an hypothesis which he accepts as true, or one which is unreal to him. You must suspend thought until he gives you his main clause—for example, either

. . . " he *did* not show it,"

or,

. . . " he *would* not show it."

It is of interest to see how our language is developing new means of more precise expression. For the Unreal Hypothesis the new construction,

If he *were to feel* afraid,

is coming more and more into general use.

This construction has the advantage over the old Subjunctive remnants that it is not restricted to " I "

and " he," but can be employed equally clearly with " we," " you," and " they " :—

If I (he) was afraid. (Accepted Hypothesis.)
If I (he) were afraid. (Unreal Hypothesis.)
If you (they) were afraid. (Accepted or Unreal.)
If I (he, we, you, they) were to be afraid. (Unreal.)

THE UNREAL HYPOTHESIS OF POLITENESS AND CAUTIOUSNESS

is used to express the speaker's acknowledgment of the hearer's freedom of action, or to express a view cautiously—for example :—

Thanks, I *should be* delighted.

Look in at any time ; my wife *would be* delighted to meet you.

It *would* appear that some secret influence is being brought to bear on the Circumlocution Office.

I am afraid I *could* not say.

It *might* be true after all.

I'*d* as soon do it as not.

CHAPTER XL

THE MODALITIES OF THE VERB (*cont.*): WILL- AND WISH-MODALITIES

"Had every distinct abstract idea a distinct known name, there would be little need of these multiplied scholastic distinctions, though there would be nevertheless as much need still of the mind's observing the differences that are in things, and discriminating them thereby one from another."

LOCKE, *On the Conduct of the Understanding.*

THE WILL- AND WISH-MODALITIES OF THE VERB

THESE express an action ("suffering," "state") as dependent upon or connected with the will or desire of the speaker.

Let us remind you that in these chapters we are restricting ourselves to the Modalities of the Verb, *i.e.* the expression of certain mental attitudes by means of Mood, Tense, Auxiliaries, and occasionally Tone; and that therefore we are not here concerned with the expression of such attitudes by any other means.

And let us give another warning. Will and Desire need not necessarily find expression in Will-Modalities; but may be expressed directly by means of a verb (for example, *to wish*), followed by an Object which expresses the content of the wish, demand, etc.—for example:—

He *requires* us to do this.
He *wishes* you were in Timbuctoo.

Even the speaker's own will may be expressed as something just as external to himself as is the will of somebody else—for example:—

I *require* you to do this.
I *wish* you were in Wigan.

LIVING MODALITIES

The Will- and Wish-Modality of the Verb finds its chief expression in the Imperative Mood (see Mood, Chapter XXXVII.).

This one form expresses every shade of will from resolute command to gentle request, the particular shade to be transmitted being either reflected in the tone, or left to be understood from the situation—for example :—

Daddy, *look* at this !
First *catch* your hare, then *cook* him !
Run away !
You *run* away !
Halt !

Most of these shades may be expressed, notably in the Passive Voice, by the Imperative *let*. You may find your own examples.

More definite shades are expressed by the use of other Auxiliary Verbs,[1] sometimes with the help also of Tone :—

Intention, Willingness, Desire, etc.—for example :—

I *will* lend you a hand.
I *will* dust your jacket.
I *will* see you hanged first.

Submission of the Will of the Speaker to that of another—for example :—

Will you help me ?
May I go now ?

Permission—for example :—

You *shall* have jam for tea.
You *may* go now.

[1] Some of these have already been treated in Chapter XXXVI.

Refusal—for example :—

You *may not* go now !
You *cannot* have leave to go to the races !

Prohibition—for example :—

" Passengers *must not* cross the line."

Compulsion—for example :—

You *must* be back by 5 o'clock.
You *will* apologize at once !
You *shall* pay for that, young fellow-me-lad !
The battalion *will* parade at 8 a.m.

Prayer and Imprecations—for example :—

" Long *may* he reign !"
May you have good luck !
May I never see him again !
May their evil plans be frustrated !
May he be punished for that !

Unreal Hypothesis of Polite Request—for example:—

I *should* like a glass of water.
You *might* lend me a hand, old man.
Couldn't you lend me a hand ?
Could you tell me the time, Sir ?
Would you reach down that book for me ?

SURVIVALS

Curses being an ancient survival from a less civilized age, may still be expressed by the archaic Subjunctive Mood—for example :—

Punctuation *be* hanged !
You *be* hyphenated !

Unrealized Wishes—for example :—

" Oh, *were* I on Parnassus Hill." BURNS.

The Subjunctive Mood has also been preserved in a few other stereotyped survivals :—

(*a*) *In the Standard Language*—for example :—

Long *live* the King !

(*b*) *In Dialect*—for example :—

We shall have been here a year *come* Michaelmas.

We trust that these chapters on Modality may have helped you to a more accurate understanding of some of the shades of thought which our language expresses.

It is quite true that in your everyday conversation you, whose native language is English, understand such shades of thought well enough without studying the grammar of their expression. But if you wish to understand and to appreciate fully the written language, and our great inheritance of literature, you must not fight shy even of such difficult grammatical studies as we have here introduced to you.

When once you have grasped the principles which we have here outlined, you will be in a position yourselves to widen their application ; and you will, we trust, realize more and more as you do this, that grammatical study, if not restricted to the mechanical memorizing of forms and " rules," is a very practical aid to the right understanding of the linguistic expression of thought.

EXERCISES ON CHAPTERS XXXVII.–XL.

A. State which word (or words) in the following sentences serves to indicate Modality ; and whether Tone comes into play or not :—

1. " 'Tis surely he." FIELDING.

2. " ' Greatest Gloriane,' like a many be-rhymed ladies, probably yawned over her *Faëry Queen*."
F. THOMPSON, *The Poet's Poet*.

3. " What an amiable woman ! "
G. COLMAN, *The English Merchant*.

4. " Good, now we shall have it." ETHEREGE.

5. " Alas, what mountains of dead ashes, wreck and burnt bones, does assiduous Pedantry dig up from the Past Time, and name it History."
CARLYLE, *Past and Present*

6. " The man they love will first of all command their respect ; he will be steadfast—proud, if you please ; dry—possibly—but of all things steadfast."
R. L. STEVENSON, *St. Ives.*

7. " You simply ate nothing all day yesterday."
A. BENNETT, *The Old Wives' Tale.*

8. " Away for the career of pleasure and fashion. The park ! delicious excitement ! The Theatre ! the Saloon ! ! the green-room ! ! ! Rapturous bliss—the Opera itself ! " THACKERAY.

9. " They played cricket not as though it was a game, but as though it was a proposition in Euclid. And I don't like Euclid."
ALPHA OF THE PLOUGH, " *W.G.*"

10. " Doubtless Cromwell, all along, in the many changes his body of men underwent, had his eye upon this object of getting good soldiers and dismissing bad."
CARLYLE, *Oliver Cromwell's Letters and Speeches.*

11. " How I long to be transported to the dear region of Grosvenor Square, far from the dull districts of Aldersgate, Cheap, Candlewich, and Farringdon ! "
G. COLMAN, *The City Merchant.*

12. " My heart goes pit-a-pat at the very idea of being introduced at court : gilt chariot ! piebald horses ! laced liveries ! and then the whispers buzzing round ! " *Ibid.*

13. " Clearly the sound was human, though from what kind of crazy human creature I could not guess." J. BUCHAN, *Salute to Adventurers.*

14. " It was surely a queer request in that place and from such a fellow." *Ibid.*

15. " But doubtless the lad meant well." *Ibid.*

16. " Happily in youth the blood is quicker than the brain, and without a thought I ran into the close and up the long stairway." *Ibid.*

17. " Obviously, she wished to clinch the bargain on the nail." H. A. VACHELL, *Quinneys.*

18. " I'm going to put one thousand pounds' worth of stuff into my house . . . Perhaps more, and everything is going to be good." *Ibid.*

19. " It seems likely to have been a desirable match for Jane." JANE AUSTEN, *Pride and Prejudice.*

20. " Sheep-dogs are still marketable. Perhaps they are ; but not mine. He cost five guineas, I said, when a pup. He is now trained and tried : surely he is worth eight ? " E. V. LUCAS, *Variety Lane.*

B. In what form does the Modality of the Verb in the following sentences (or clauses) find expression ? Is it in Mood, Tense, Auxiliary, or Tone, or in any combination of these ?

C. State which of the following sentences (or clauses) contain Will-Modalities of the Verb, indicating in each case the precise shade of Will or Desire expressed—namely, Request, Command, Compulsion, Permission, etc.

D. Which of the following sentences (or clauses) contain any forms of Rejected Hypothesis ?

E. Which of the following sentences (or clauses) contain a Modality of the Verb, which is one (i.) of Actuality, (ii.) of Conceivability ?

F. Point out in the following sentences any Subjunctives that,

(*a*) occurring in Older English, are obsolete in the present-day language ;

(*b*) occurring in present-day writings, are sham archaisms or useless affectations :—

1. " Beware of hand-book knowledge." BACON.
2. " It is impossible I should keep it long."
DOROTHY OSBORNE, *Letter* 20.
3. " A man of letters, conversant with poetry and romance, might draw out a very curious map, in which this world of books should be delineated and filled up." LEIGH HUNT, *The World of Books.*
4. " I had rather chatter with the swallow, yea, rather croak with the raven, than be altogether silent." FULLER, *The Holy and Profane State.*
5. " The statues seemed about to move, the walls to speak, the dumb cattle to break out in prophecy ;

nay ! the very sky and the sunbeams, as if they might suddenly cry out."

WALTER PATER, *Marius the Epicurean.*

6. " Well, I think we ought to be starting."

J. GALSWORTHY, *The Forsyte Saga.*

7. " For my part I do feel very strongly about the frivolity and irresponsibility of the press."

G. K. CHESTERTON, *Fancies v. Fads.*

8. " What care we, though we be so small ?
The tent shall stand when the palace shall fall."

BORROW, *The Potteries.*

9. " He dare not have done it if I had been with him." G. B. SHAW, *Three Plays.*

10. " Let me Breathe ! "

RUDYARD KIPLING, *The Ship that Found Herself.*

11. " If his teeth had not chattered with cold, they would have done so with fear."

T. L. PEACOCK, *Headlong Hall.*

12. " Shakespeare certainly did believe in the struggle between duty and inclination."

G. K. CHESTERTON, *Essays.*

13. " Tell me if there be anything that I can serve you in." DOROTHY OSBORNE, *Letter* 17.

14. " We will (if the day be clear) show you the Delectable Mountains."

BUNYAN, *Pilgrim's Progress.*

15. " How if I was mistaken ; and not they, but he were the real Public."

J. GALSWORTHY, *The Windlestraw.*

16. " There was a seal, which though it were an anchor and a heart methought it did not look like yours." DOROTHY OSBORNE, *Letter* 16.

17. " Of course I had rather you stayed." *Ibid.*

18. " We are dealt with as we might best wish to be dealt with—that is to say, as rather untidy, inconspicuous men." H. G. WELLS, *A Modern Utopia.*

19. " ' That you won't,' thought Alice."

LEWIS CARROLL, *Alice in Wonderland.*

20. " If you find your men falter, or in doubt, never suffer them to halt, but keep them advancing ; for while they are going forward it keeps up their courage." DEFOE, *Memoirs of a Cavalier.*

21. " Were it not that I hope thou mayest do me

more service, I would strike thee now at one blow to the ground." BUNYAN, *Pilgrim's Progress.*

22. " I propose, then, that the report be adopted." J. GALSWORTHY, *The Forsyte Saga.*

23. " But I doubt whether the State will go beyond that." H. G. WELLS, *A Modern Utopia.*

24. " This dilemma had like to have stifled the thoughts of the union as a thing impracticable." DEFOE, *Memoirs of a Cavalier.*

25. " 'I am afeered that werges on the poetical, Sammy,' said Mr. Weller dubiously. 'No, it don't,' replied Sam, reading on very quickly to avoid contesting the point." DICKENS.

26. " Consider the organs of speech as the instruments of understanding: we should be very careful not to use them as the weapons of vice, or tools of folly, and do our utmost to unlearn any trivial or ridiculous habits." COWPER, *Conversation.*

27. " To say to a man, 'rascal' or 'villain' in ordinary society may seem abrupt; but it is also elliptical. It is an abbreviation of a sublime spiritual apostrophe for which there may be no time in our busy social life." G. K. CHESTERTON, *Fancies v. Fads.*

28. " A half-dozen, or even a dozen, from my easily infuriated master would be a small price to pay." ALPHA OF THE PLOUGH, " *W.G.*"

29. " I should as soon think of reading my destiny on the sole of my boot as in the palm of my hand." *Ibid.*

30. " I am sorry indeed that I have no Greek, but I should be sorrier still if I were dead." R. L. STEVENSON, *Memories and Portraits.*

31. " You could read Kant by yourself, if you wanted, but you must share a joke with some one else." R. L. STEVENSON, *Virginibus Puerisque.*

32. " Life is hard enough for poor mortals, without having it indefinitely embittered for them by bad art." R. L. STEVENSON, *Familiar Studies.*

33. " If we did not know that it were partly due to shyness, we might condemn it as a patent disloyalty." *Times Literary Supplement*, 1915, *cit.*

Kruisinga EAS.

34. " The words, if the book be eloquent, should run thenceforward in our ears like the noise of breakers."

R. L. STEVENSON, *Memories and Portraits.*

35. " If the attitude of the French Government were known to our own Government last week it explains the appeal to the Dominions."

Cit. FOWLER, *Subjunctives.*

36. " There be delights, there be recreations and jolly pastimes that will fetch the day about from sun to sun, and rock the tedious year as in a delightful dream." MILTON, *Areopagitica.*

37. " A little generous prudence, a little forbearance of one another, and some grain of charity might win all these diligences to join, and unite in one general and brotherly search after Truth." *Ibid.*

38. " As for the anger, or it may be, the reverberations of his schoolmaster, or the remonstrances of his father, or the tender pleadings of his mother that he should not let the supper grow cold—I don't believe the scapegrace cares one fig. No! Figs are sweet, but fictions are sweeter." THACKERAY.

39. " I should be glad you would come to me in good humour." STEELE, *Letter* 162.

40. " There is nothing in the room inimical to the ladies, unless it be the cut flowers."

J. M. BARRIE, *Dear Brutus.*

41. " Lob is the only sceptic in the house. Says it is all rubbish ; and that we shall be sillies if we go."

Ibid.

42. " There ought to be a book written about me, that there ought."

LEWIS CARROLL, *Alice in Wonderland.*

43. " He was always to have gone on Saturday."

JANE AUSTEN, *Pride and Prejudice.*

44. They were to be invited yesterday.

45. They were to have been invited yesterday.

PART IV

CHAPTER XLI

FORMS OF THE SIMPLE SENTENCE

"In the truly great poets there is a reason assignable not only for every word, but for the position of every word."

COLERIDGE, *Biographia Literaria.*

"For change is a kind of refreshing in studies, and infuseth knowledge by way of recreation."

BEN JONSON, *Discoveries or Timber.*

"For the mind and memory are more sharply exercised in comprehending another man's things than our own." *Ibid.*

IN the earlier part of the book we have dealt chiefly with the simpler kinds of Sentences; language, however, especially the written language, combines Words, Phrases, and Clauses in various ways. Sentences consisting merely of Subject, Verb, Object, like "The man ate the pineapple," are not the most common. In this chapter are examples of a few of the many variations of the Simple Sentence. They are to serve partly as revision, and partly as an introduction to the study of the construction of more complicated Sentences, as well as to the study of Style. As Ben Jonson says: "For a man to write well, there are required three necessaries—to read the best authors, observe the best speakers, and much exercise of his own style."—*Discoveries.*

Section A exemplifies some of the ways in which the sentence above can be expanded; Section B some of the ways in which the sentence can be curtailed.

It must be borne in mind that some of the variations illustrated in Section A occur more rarely in the spoken or written language of everyday life than in the literary language.

The purpose of some of the variations shown here should be discussed ; there is often an adequate reason for different usages.

A. EXPANSION

1. **Expansion in the Subject** :—

(*a*) Multiple Qualifiers.

"*Our silent, quick-breathing crew, braced* and *strained outboard,* bore us off as though we had been a mere picket-boat."

RUDYARD KIPLING, *Their Lawful Occasions.*

(*b*) Qualifying Phrases.

"*Red of face, only half awake, the left eye partly closed, the right staring stupid and glassy,* he hung his big head over the chart and scratched his ribs sleepily." JOSEPH CONRAD, *Lord Jim.*

(*c*) Apposition.

"They cheapened pain, those forefathers of ours."

FRANCIS THOMPSON, *Essays.*

(*d*) Phrase as Subject.

"*To adorn our characters by the gentleness of a communicative* temper is at once a proof of good taste and good nature." EPICTETUS.

(*e*) Multiple Subject.

"*Three market-women, a pedlar,* and *a local policeman* made up with me the train's complement of passengers." "Q.," *Pipes in Arcady.*

(*f*) Multiple Phrases as Subject.

"*To be gnawed out of our graves, to have our skulls made drinking-bowls,* and *our bones turned into pipes, to delight and sport our enemies,* are tragical abominations escaped in burning burials."

SIR T. BROWNE, *Urn Burial.*

2. **Expansion in the Predicate :—**

(*a*) Verb Group.

"I *would* rather *be paid* the compliment of being believed sincere."

JANE AUSTEN, *Pride and Prejudice.*

(*b*) Multiple Objects.

"The King . . . admired *the perfection of his craft,* the *greatness of his labour,* the *speediness of his construction, his assiduity;* feigning not to behold his negligence."

GEORGE MEREDITH, *The Shaving of Shagpat.*

(*c*) Phrases as Objects.

"(If, therefore, you would live well,) do not seek *to be praised for profuseness.*" EPICTETUS.

(*d*) Apposition.

"The leaves are never still with you, *thieves and gluttons,* squealing and fighting and swinging by your tails."

WALTER DE LA MARE, *The Three Mulla-Mulgars.*

(*e*) Multiple Complements.

"He was *old, thin-haired* and *thick-skinned,* and *rather fat with eating of cheese.*" *Ibid.*

(*f*) Multiple Adverbs.

"He was breathing *very loud* and *hard,* (but his eyes were closed, and his face a horrible colour)."

R. L. STEVENSON, *Treasure Island.*

(*g*) Adverbial Phrases.

"Here, *in this green corner of rural England, on a workaday afternoon* (*a Wednesday to be precise*), *in full sunlight,* I saw this company of the early gods sitting, naked and unabashed." "Q.," *Pipes in Arcady.*

(*h*) Multiple Qualifiers : the Object.

"He heard a *brutal* and *fierce* chuckle."

C. READE, *The Cloister and the Hearth.*

(*i*) Phrases Qualifying the Object.

"In his progress he showed not the mud-accustomed bearing *of hobnailed and fustianed peasantry.*"

T. HARDY, *The Three Strangers.*

3. **Repetition :—**

"He was truly a spoiled child, not merely the spoiled child of his parents, but the spoiled child of nature, the spoiled child of fortune, the spoiled child of fame, the spoiled child of society."

MACAULAY, *Essays.*

4. **Parentheses :—**

(*a*) "The slight vacuum in the left-hand case—two shelves from the ceiling—scarcely distinguishable but by the quick eye of a loser—was whilom the commodious resting-place of Browne on Urn Burial."

LAMB, *The Two Races of Men.*

(*b*) ". . . the sky, across which wild geese were flying (I can still hear the cry of the leaders up there —*that highest melody of earth*)."

JAMES LANE ALLEN, *A Kentucky Cardinal.*

B. CONTRACTION

The Verbless and other Incomplete Elliptic Sentences :—

Here there is often rapidity of thought and expression, brevity, but perhaps lack of smoothness. Thought leaps the banks instead of flowing with the stream :—

(*a*) "Certainly a most involved, self-secluded, altogether enigmatic nature, this of Teufelsdröckh!"

CARLYLE, *Sartor Resartus.*

(*b*) "'Yes; after luxury comes the doctor, and says; *after extravagance a hole in the breeches-pocket.*'"

THACKERAY, *Christmas Books.*

(*c*) "Hence they formed a sort of Noah's ark. *Odd fishes. A lay-monastery. Domestic retainers in a great house,* kept more for show than use."

LAMB, *The South-Sea House.*

It is often very difficult to decide whether a sen-

tence is Verbless or Elliptic. In the passages given here, (*a*) is most likely Verbless ; the italicized part of (*b*) certainly seems to be Elliptic ; the italicized parts of (*c*) might be in Apposition. In a true Verbless Sentence there is, of course, no contraction ; it is classed here merely to show another shorter form of the sentence.

A. State which of the sentences below have as one or more of their Component parts :—

I. Phrases in different functions.
II. Multiple Subjects.
III. Multiple Qualifiers.
IV. Multiple Complements.
V. Multiple Objects.
VI. Appositions.

1. " Gentleness and cheerfulness, these come before all morality."

R. L. STEVENSON, *A Christmas Sermon.*

2. " How the sauntering chiefs must have whelmed that daily, daily scene with their deep Ionian Curses."

KINGLAKE, *Eothen.*

3. " The spear, the arrow, the attack, the charge, the footfall, the pinion, nay, the very stepping of the moon, the walk of the wind, are mimicked in this enchanting verse." ALICE MEYNELL, *On Swinburne.*

4. " In the blurred circles of light thrown down and trembling slightly to the unceasing vibration of the ship appeared a chin upturned, two closed eyelids, a dark hand with silver rings, a meagre limb draped in torn covering, a head bent back, a naked foot, a throat bared and stretched as if offering itself to the knife." JOSEPH CONRAD, *Lord Jim.*

5. " I had recognized my friend Joby Tuckers, their ganger, and an excellent fellow to boot."

" Q.," *Pipes in Arcady.*

6. " He would sometimes sit and sing his wicked, old, wild sea-songs, minding nobody."

R. L. STEVENSON, *Treasure Island.*

7. " To some it is the cold hills and the valleys 'green and sad,' and the sea-birds' wailing, and to

some the glens of heather, and the mountain-brooks, and the rowans."

WALTER DE LA MARE, *Henry Brocken.*

8. " I consorted with him for an hour in the packed and dancing engine-room, when Moorshed suggested ' whacking her up ' to eighteen knots, to see if she would stand it."

RUDYARD KIPLING, *Their Lawful Occasions.*

9. " How low am I, thou painted Maypole ? "

SHAKESPEARE, *Midsummer Night's Dream.*

10. " Frivolous Horace Walpole was eating iced fruits in a domino to the sound of a guitar."

AUSTIN DOBSON, *Eighteenth Century Vignettes.*

11. " To believe only possibilities is not faith."

SIR T. BROWNE, *Religio Medici.*

12. " When you hear the great man of the Shi coming, take the wrappings off the head of the spear and bend your face over it ; the heat of the spear, the stench of it, all its pernicious and acrid qualities will prevent you from going to sleep."

J. STEPHENS, *Irish Fairy Stories.*

13. " Yander'm two great King's ships."

RUDYARD KIPLING, *Their Lawful Occasions.*

14. " So Starkatterus, that old hero, was burnt."

SIR T. BROWNE, *Urn Burial.*

15. " The Athenians might fairly except against the practice of Democritus, to be buried up in honey."

Ibid.

16. " Then he swore comprehensively at the entire fabric of our glorious Constitution, cursing the English language, root, branch, and paradigm, through its most obscure derivatives."

RUDYARD KIPLING, *My Sunday at Home.*

B. In the following passages point out where there is :—

I. Repetition.
II. Parentheses.
III. A Verbless, Elliptic, or otherwise Incomplete Sentence.

1. " What a monstrous spectre is this man, the disease of the agglutinated dust, lifting alternate feet

or lying drugged with slumber ; killing, feeding, growing, bringing forth small copies of himself ; grown upon with hair like grass, fitted with eyes that move and glitter in his face ; a thing to set children screaming ;—and yet looked at nearlier, known as his fellows know him, how surprising are his attributes."

R. L. STEVENSON, *Pulvis et Umbra.*

2. " Remember that you are an actor in a drama, of such a kind as the author pleases to make it. If short, of a short one ; if long, of a long one."

EPICTETUS.

3. " The nine Towns and Villages, that lay round my mountain-seat, which, in still weather, were wont to speak to me (by their steeple-bells) with metal tongue." CARLYLE, *Sartor Resartus.*

4. " ' No business before breakfast, Glum ! ' says the King. ' Breakfast first, business next. Mrs. V., some more sugar ! ' "

THACKERAY, *The Rose and the Ring.*

5. " For all she died—died, amidst the tears of ten thousand enemies—died, amidst the drums and trumpets of armies—died, amidst peals redoubling upon peals, volleys upon volleys, from the saluting clarions of martyrs." DE QUINCEY, *Joan of Arc.*

6. " Coral islands to be cast away upon ; fur-trading ; gorilla-hunting—you see the mischief of it all ! Then Haggard, Stevenson, Defoe, Scott, Dickens . . . One continually meets characters with a vague Dickensian flavour, but the breath of genius is not in them. They are the shells only : the great, comic, humane, living, unreal fairy-land spirit has not animated them. It never can : it began with Dickens and passed with him. Disappointment again ! "

E. V. LUCAS, *Variety Lane.*

7. " Not for him (that is, Shakespeare) the founding of institutions, the preaching of doctrines, or the repression of abuses."

RUSKIN, *Modern Painters*, Vol. v.

8. " And every forty seconds he'd wipe his moustache and blat : ' How interesting. Really now ? How interesting.' It was like being in an old English book, Sir. *Like Bracebridge Hall.* But an American wrote that ! " RUDYARD KIPLING, *The Captive.*

CHAPTER XLII

THE CONSTRUCTION OF SENTENCES

"Language is susceptible of more various and delicate combinations than colour, form, or motion; and is more plastic and obedient to the control of that faculty of which it is the creation."

SHELLEY, *A Defence of Poetry*.

THROUGHOUT the book we have considered the Simple Sentence as the unit of spoken and written language. Omitting the Verbless and other Incomplete Sentences, we saw that the minimum of the Simple sentence is Subject plus Verb. Such sentences, however, seldom occur singly; they are spoken or written mostly in groups.

There are four types of these groups:—

I. Where the units occur in a row, the Simple Sentences being spoken (written) one after another, but having no explicit linguistic means[1] to show the connexion between the units. You might compare them to rails laid on end to form a railway line. This type can be used whatever may be the actual connexion thought of—co-ordinate or subordinate; it may be termed a **Sentence-Row.**

(*a*) "This is not me, Susan, this is some other person. I want to be myself."

J. M. BARRIE, *Quality Street*.

(*b*) "He blenches not!—he blenches not! I see him now; he leads a body of men close under the outer barrier of the barbican. They pull down the piles and palisades; they hew down the barriers with

[1] Except, at times, Tone.

axes. His high black plume floats abroad over the throng, like a raven over the field of the slain. They have made a breach in the barriers—they rush in—they are thrust back! Front de Bœuf heads the defenders; I see his gigantic form above the press."

SCOTT, *Ivanhoe*.

II. Where the units are co-ordinate and, occurring in a row, are linked together by words. These might be compared to the coaches of a train linked together by couplings. Such a group is called a **Compound Sentence.**

(*a*) "You cannot catch a fish by swimming, but you can try, and Fionn tried."

J. STEPHENS, *Irish Fairy Tales*.

(*b*) "We'll still make 'em run, and we'll still make 'em sweat,
In spite of the devil and Brussels Gazette!"

LAMB, *Letters*.

In example (*b*) there are two linked co-ordinate units; and for such a grouping the name **Double Sentence** has been suggested: in example (*a*) there are three; and the name **Multiple Sentence** has been put forward for such a group of three or more co-ordinate linked units.

III. Where the units form a complex, some elements of which are subordinate. When one or more of the units are subordinate, the whole group is complex. The dependence of the subordinate parts is much more evident than it is in Group I. Often a word both couples up the subordinate unit, and also indicates the subordination. This group might be compared to the complicated fitting together of the separate parts of a machine. Such a group is called a **Complex Sentence.**

"The language (1) *they will speak* will still be a living tongue, an animated system of imperfections,

(2) *which every individual man will infinitesimally modify.*" H. G. WELLS, *A Modern Utopia.*

(1. Without connecting word. 2. With connecting word.)

IV. Where the units form two co-ordinate complexes, these being linked by a connecting word. This group might be compared to two machines with a driving-band connecting them. It is sometimes called a **Compound-Complex Sentence.**

"He listened to the retreating footsteps *until they could be heard no more,* and the one sound *that came to his tense ears* was the beating of his own heart."

J. STEPHENS, *Irish Fairy Tales.*

(The italicized units are subordinate; *and* is the link.)

(This term, Compound-Complex, is also employed for a Complex Sentence of which the subordinate clauses are co-ordinate. See IV. 1, p. 272. Perhaps it might be an advantage to introduce a new term, Complex-Compound.)

Some of the Variations and Combinations of the Four Groups:—

I. and II. There can be a row of Compound Sentences.

"There was the patter of a rabbit, and there the scurrying of a hare; a bush rustled yonder, but that brief rustle was a bird; that pressure was a wolf, and this hesitation a fox; the scraping yonder was but a rough leaf against bark, and the scratching beyond it was a ferret's claw."

J. STEPHENS, *Irish Fairy Stories.*

I. and III. There can be a row of Clauses all forming subordinate parts of one Complex Sentence.

"But, though the addresses were numerous and full of eulogy, though the acclamations were loud,

though the illuminations were splendid, though St. James' Palace was too small for the crowd of courtiers, though the theatres were every night, from the pit to the ceiling, one blaze of orange ribands, William felt that the difficulties of his enterprise were but beginning. He had pulled a government down. The far harder task of reconstruction was now to be performed." MACAULAY, *History of England.*

I. and III. or IV. There can also be a row of Complex Sentences, or of Compound-Complex Sentences.

I. Sentences in Group A below have Multiple Complements (Objects, Predicatives, Adverbs). Those in Group B have Multiple Subjects. Those in Group C have Multiple Subjects, and Multiple Objects or Multiple Complements. (Refer back to Chapters VIII., IX., and X.)

Discuss whether it is better to regard the sentences below as Simple, or to look upon them as contracted Compound Sentences. What difficulties with the verb occur in some of them if the latter course is taken?

A. 1. " For the world, I count it not an inn, but an hospital." SIR T. BROWNE, *Religio Medici.*

2. " The blacksmith works late and early."

3. My eye is black and blue after the match.

4. " He wore corduroy breeches and gaiters." T. HARDY, *Under the Greenwood Tree.*

B. 1. He as well as you is guilty.

2. He and I have just read " The Flight of the Duchess " together.

3. Neither he nor his brothers were present at the trial.

4. Amos, Joel, and Obadiah were minor prophets.

5. Curry and rice was his favourite dish.

C. 1. Horses and donkeys have neither horns nor cleft hoofs.

2. Saul and Jonathan were father and son.

II. In the sentence, " He brushed and combed his

hair," there is no definite separation of two thoughts of two different actions; this sentence, then, should not be called a Compound or Double Sentence, but it is best classed as a Simple Sentence with a Double Verb.

In the group, "He brushed the Airedale, and combed the Skye terrier," there are two separate pictures called up, consequently the group should be named a Compound or Double Sentence. This type of sentence, which has a single Subject and a Double Predicate, is frequently used in English—for example :—

> "A sullen, grey-headed old wave of the Atlantic climbed leisurely over her straight bows, and sat down on her steam-capstan."
>
> RUDYARD KIPLING, *The Ship that Found Herself.*

III. There are three kinds of Subordinate clauses occurring in Complex Sentences; they are distinguishable by their grammatical function.

Qualifying :—

(*a*) The little book *you speak of* I will order and buy. I heard from Thackeray, *who is just upon the point of going to France.*" F. FITZGERALD, *Letters* (1834).

Adverbial :—

(*b*) "*Until it has gone* it is never romance."
A. BENNETT, *The Old Wives' Tale.*

Substantival :—

(*c*) 1. As Subject of a Sentence. 2. As Complement. '*What I want to know* (1) is *what was the meaning of all the other things* (2), because they're unusual."
RUDYARD KIPLING, *The Bonds of Discipline.*

3. As Object of a Verb. "I expect *he was going to complain about you making faces at him through the curtain.*" IAN HAY, *A Safety Match.*

4. As Object of a Verb-Noun. "He well knew his Uncle's method (the ideal one) of at once saying, '*I propose, then, that the report be adopted.*"
J. GALSWORTHY, *The Forsyte Saga.*

5. In Apposition. "It was not unknown to me that you arrived home secretly." (*It* is here the "Anticipatory" Subject.)

IV. There are many variations of this group—for example :—

1. A Subordinate Clause may be Compound :

> "The Emphatical, who squeeze, and press, and ram down every syllable with excessive vehemence and energy." COWPER, *Conversation.*

2. A Compound-Complex Sentence composed of two Co-ordinate Complex Sentences, each containing a Substantival Subordinate clause :

> " Alice had no idea what Latitude was, or Longitude either, but thought they were nice grand words to say." LEWIS CARROLL, *Alice in Wonderland.*

All the above types and sub-types of sentences are of frequent occurrence in both writing and speaking. The best writers vary them according to the trend of the thought to be expressed : they use at times the Simple Sentence for one purpose, the Compound for another, and the Complex for a third ; the selection of the particular type is, however, usually unconscious, the linking up, subordination, etc., following the continuity and sequence of ideas.

For instance, it should be clear on examination that the construction of passage (*a*), with its Multiple Predicates instead of a row of Simple Sentences, or instead of a row of Compound Sentences, gives emphasis to carefully performed deliberate actions rather than to the man himself :—

> (*a*) " He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked the horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests." SCOTT, *The Talisman.*

Or again, that in passage (*b*) the construction, having a Compound Subordinate Clause, brings out the point to be emphasized—the action and the acted-upon. The short subordinate Predicates give energy to the passage, and the longer rhythmic and musical qualifying phrase rounds off the passage in an artistic manner :—

(*b*) " Christianity it was that stripped the weeds from that garden of Paganism, broke its statue of Priapus, and delivered it smiling and fair to the nations for their pleasure-ground."

FRANCIS THOMPSON, *Paganism Old and New.*

Passage (*c*) consists of a row of Compound Sentences ; the linking up of the units to form Compound Sentences makes the passage a piece of well-connected and continuous prose ; it helps here to show the thought is revolving in concentric circles. The units of the Compound Sentences are nearly all quite short: this fact accounts for the vivaciousness, the energy, and the rapidity with which the thought is conveyed. Cut out the links, lengthen or subordinate some of the units, and the effect would be spoilt, the passage would become disjointed or lacking in spirit and force.

(*c*) " He was a being of another creation. He ate, and feared not ; he drank, and in all Shakespeare there is no allusion to delirium tremens ; his schoolmaster flogged him large-heartedly, and he was almost more tickled by the joke than by the cane ; he wore a rapier at his side, and stabbed or was stabbed by his brother-man in pure good fellowship and sociable high spirits."

FRANCIS THOMPSON, *Health and Holiness.*

To which of the four groups do the following sentences belong ? State the exact grammatical function of all subordinate clauses, and of all Double and Multiple parts of the Sentences :—

1. " This is a more important subject than it seems at first sight." HAZLITT, *On Nicknames.*

2. " I was afraid you was really in love."
FIELDING, *The Modern Husband.*

3. " I told him all I knew, and very much that I did not." RUDYARD KIPLING, *The Day's Work.*

4. " I mean that they are satisfied with saying about this liberty what can obviously be said about any liberty—that it can be, and is, abominably used."
G. K. CHESTERTON, *Fancies v. Fads.*

5. " It was a big, black, black-dashed, tonneaued twenty-four-horse Octopod ; and it bore not only Kysh my friend, and Salmon, his engineer, but my own man, who for the first time in our acquaintance smiled." RUDYARD KIPLING, *Steam Tactics.*

6. " He was left to his own thoughts, for when he was among those he was where other men might not care to follow him." J. STEPHENS, *Deirdre.*

7. " You should be able to stop and go on, and follow this way or that, as the freak takes you."
R. L. STEVENSON, *Walking Tours.*

8. "'Tis time to observe occurrences, and let nothing remarkable escape us."
SIR T. BROWNE, *Epistle Dedicatory to Urn Burial.*

9. " Once every year there is a grand ' rodeo,' when all the cattle are driven down, counted, and marked." DARWIN, *The Voyage of the " Beagle."*

10. " As she couldn't answer either question it didn't much matter which way she put it."
LEWIS CARROLL, *Alice in Wonderland.*

11. " I suppose I ought to know whether I need it or not." A. BENNETT, *The Old Wives' Tale.*

12. " Steak, a woman, a walnut tree,
The more you beat them, the better they be."

13. " You will say, ' That is not the post, I am sure.' " LAMB, *St. Valentine's Day.*

14. " It's curious—how it grows on one."
R. CROMPTON, *William the Fourth.*

15. " Then there is this other question, raised by Brother Samson : What if the Thirteen should not themselves be able to agree ? "
CARLYLE, *Past and Present.*

16. "I leave the delicacies of retirement to those who are gentlemen first and literary workmen afterwards. The cart and trumpet for me."

G. B. SHAW, *Three Plays.*

17. "So Alice ventured to taste it, and finding it very nice (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffee, and hot buttered toast), she very soon finished it off."

LEWIS CARROLL, *Alice in Wonderland.*

18. "It is best to take with thankfulness and admiration from each man what he has to give."

JOHN MORLEY, *Introduction to Wordsworth.*

19. "You might just as well say that I see what I eat is the same as I eat what I see."

LEWIS CARROLL, *Alice in Wonderland.*

20. "It seemed certain that he was humorous, and kind, sympathetic, rather diffident, speculative, moderately intelligent, with the rudiment perhaps of an imagination."

J. GALSWORTHY, *The Inn of Tranquillity.*

21. "It had been impossible to seriously confide to June his conviction that property in the Soho quarter would go up in value."

J. GALSWORTHY, *The Forsyte Saga.*

22. "Fear cannot be where knowledge is."

23. "As for me, all who speak to me find me out, and I must lock myself up, or other people will do it for me." R. STEELE, *Letters.*

24. "Another plague is that everybody that ever knew anybody that had it (the gout) is so good as to come with advice and direct me how to manage it—that is, how to contrive to have it for a great many years." HORACE WALPOLE, *Letters* (1760).

25. "The essence o' strategy bein' forethought, the essence o' tactics is surprise."

KIPLING, *The Bonds of Discipline.*

26. "If a man cannot strike oil in twenty minutes, he had better cease boring." SIR W. R. NICOLL.

CHAPTER XLIII

STYLE,[1] AND THE CONSTRUCTION OF SENTENCES, PERIODS, AND PARAGRAPHS

"Men began to hunt more after words than matter; more after the choiceness of the phrase, and the round and clean composition of the sentence, and the sweet falling of the clauses, and the varying and illustration of their works with tropes and figures, than after the weight of matter, worth of subject, soundness of argument, life of invention, or depth of judgment."

BACON, *The Advancement of Learning.*

THOUGH the pitfall that the Euphuists fell into (described above by Bacon) must be avoided, yet worthy subjects demand expression in well-arranged and well-constructed paragraphs. Just as we must "suit the word to the action, the action to the word," so any subject-matter that is worth the trouble should be expressed in the form which sets forth the best of that subject in the best light. "The round and clean composition of the sentence, and the sweet falling of the clauses," should therefore be studied and understood both for the enjoyment of the work of the best writers, and also for the lesson to be learnt from the best models. To form an opinion of works of art without due regard to the aim of the writer (painter, musician, etc.), to the material he works in, and to the period in which he lives, is scarcely just. Therefore study first *how* the writer has constructed and arranged his sentences, and then *why*.

Walter Pater has an excellent passage which is to the point here: "It is the art of music which most

[1] See Introduction, p. xx.

completely realizes this artistic ideal, this perfect identification of matter and form. In its consummate moments the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed constantly to tend and aspire" (*The Renaissance*). As Ben Jonson remarks, "In all speech, words and sense are as the body and the soul" (*Discoveries*).

Stylistic Values of the Simple Sentence:

I. When the Simple Sentence is frequently used in a passage it gives lucidity and rapid progress in narrative and explanations—for example :—

(*a*) "The column of the heavy armed Normans fall back down the slopes—they give way—they turn in disorder—they retreat—they fly." LYTTON, *Harold.*

(*b*) "The sun was setting on the water-gap away out there. Its splendour was on a noble scene; this surely was the splendid ending of a noble life. But neither Hounds nor hunters stayed to look; it was on and on. The Hounds were panting and lunging; their tongues hung long; their eyes were red. Far in the lead was the fresh Hound,—unbidden, hateful brute,—and farther still, the Silver Fox. That famous robe was dragged in mud; that splendid brush was weighted and sagged with slush; his foot-pads, worn to the quick, left bloody tracks. He was wearied as never before." ERNEST THOMPSON SETON, *The Biography of a Silver Fox.*

But when examples, illustrations, and similar thoughts are given about one thing, then there is often no progression. To dwell on one point is a delight for those who journey for the pleasure of the voyage and not for those who travel in order to arrive somewhere —for example :—

(*a*) "Love those best whose vertue is best, not measuring the deformed man with the reformed mind.

> The foule Toade hath a fayre stoane in his head; the fine goulde is founde in the filthy earth; the sweete kernell lyeth in the hard shell; Vertue is harbored in the heart of him that most men esteeme misshapen." LYLY, *Euphues*.

II. The simple Sentence is used in a paragraph of long Complex and Compound sentences :—

(*a*) To give emphasis to the thought (for example, as the opening sentence which conveys the topic of that paragraph). Lamb begins four out of the seven paragraphs of *Witches and Other Night Fears*, three out of the five of *Imperfect Sympathies*, with this end in view.

(*b*) As a summing up of the paragraph—for example, in Justin McCarthy's *The Four Georges and William IV*. (Vol. I., Chapter XXIX.), a descriptive paragraph, two pages long, finishes with " Horror in the truest sense waited on the death-bed of that poor, patient, faithful, unscrupulous, unselfish Queen."

(*c*) For the last step in the climax of the paragraph —for example :—

> " I have sometimes thought that I could not have existed in the days of received witchcraft; that I could not have slept in a village where one of those reputed hags dwelt. Our ancestors were bolder or more obtuse. Amidst the universal belief that these wretches were in league with the author of all evil, holding hell tributary to their muttering, no simple Justice of the Peace seems to have scrupled issuing, or silly Headborough serving, a warrant upon them—as if they should subpœna Satan!—Prospero in his boat, with his books and wand about him, suffers himself to be conveyed away at the mercy of his enemies, to an unknown island. He might have raised a storm or two, we think, on the passage. His acquiescence is an exact analogy to the non-resistance of witches to the constituted powers.—What stops the Fiend in Spenser from tearing Guyon to pieces—or who had made it a condition of his prey, that Guyon must take

assay of the glorious bait—we have no guess. We do not know the laws of that country."

LAMB, *Witches and Other Night Fears.*

III. The length of Simple Sentences has an important bearing on Style. Quite short sentences make a dialogue lively and fluent. Contrast, for example, (*a*) and (*b*) with (*c*) and (*d*) :—

(*a*) " ' This, now, is a grandfather of my mother's, a learned judge, well known on the western circuit. What do you rate him at, Moses ? ' ' Four guineas.' ' Four guineas ! You don't bid me the price of his wig. Mr. Premium, you have more respect for the woolsack ; do let us knock his lordship down at fifteen.' ' By all means.' ' Gone.' ' And there are two brothers of his, William and Walter Blunt, Esquires, both members of Parliament, and noted speakers ; and what's very extraordinary, I believe, this is the first time they were ever bought or sold.' ' That is very extraordinary, indeed ! I'll take them at your own price, " for the honour of Parliament." ' ' Well said, little Premium ! I'll knock them down at forty.' "

SHERIDAN, *The School for Scandal.*

(*b*) " I now wandered along the heath, till I came to a place where, beside a thick furze, sat a man, his eyes fixed intently on the red ball of the setting sun. ' That's not you, Jasper ? ' ' Indeed, brother ! ' ' I've not seen you for years.' ' How should you, brother ? ' ' What brings you here ? ' ' The fight, brother.' Where are the tents ? ' ' On the old spot, brother.' ' Any news since we parted ? ' ' Two deaths, brother.' ' Who are dead, Jasper ? ' ' Father and mother, brother.' ' Where did they die ? ' ' Where they were sent, brother.' 'And Mrs. Herne ?' ' She's alive, brother.' ' Where is she now ? ' ' In Yorkshire, brother.' ' What is your opinion of death, Mr. Petulengro ? ' said I, as I sat down beside him. ' Life is very sweet, brother ; who would wish to die ? ' ' I would wish to die——' ' You talk like a gorgio—which is the same as talking like a fool—were you a Rommany Chal you would talk wiser. Wish to die, indeed ! A Rommany Chal would wish to live for

ever!' 'In sickness, Jasper?' 'There's the sun and stars, brother.' 'In blindness, Jasper?' 'There's the wind on the heath, brother; if I could only feel that I would gladly live for ever. We'll now go to the tents and put on the gloves; and I'll try to make you feel what a sweet thing it is to be alive, brother!'"

GEORGE BORROW, *Lavengro.*

(*c*) Lyly, *Endimion:* Act I. Scene i., average length of speech in prose dialogue is about 60 words: Act V. final scene, average 30 words. Or Browning, *A Soul's Tragedy*, Part II., or *Pippa Passes*, Part IV.

(*d*) "Walter Map. 'Do you see that great black cloud that hath come over the sun and cast us all into shadow?' 'And feel it too.' 'And see you yon side-beam that is forced from under it, and sets the church-tower over there all a-hell-fire as it were?' 'Ay.' 'It is this black, bell-silencing, anti-marrying, burial-hindering interdict that hath squeezed out this side-smile upon Canterbury, whereof may come conflagration. Were I Thomas, I wouldn't trust it. Sudden change is a house on sand; and though I count Henry honest enough, yet when fear creeps in at the front, honesty steals out at the back, and the King at last is fairly scared by this cloud—this interdict. I have been more for the King than the Church in this matter—yea, even for the sake of the Church; for, truly, as the case stood, you had safelier have slain an archbishop than a she-goat: but our recoverer and upholder of customs hath in this crowning of young Henry by York and London so violated the immemorial usage of the Church, that, like the grave-digger's child I have heard of, trying to ring the bell, he hath half-hanged himself in the rope of the Church, or rather pulled all the Church with the Holy Father astride of it down upon his own head.' 'Were you there?' 'In the church rope?—no. I was at the crowning, for I have pleasure in the pleasure of crowds, and to read the faces of men at a great show.' 'And how did Roger of York comport himself?' 'As magnificently and archiepiscopally as our Thomas would have done: only there was a dare-devil in his eye—I should say a dare-Becket. He thought less of two kings than of one Roger the king of the occasion.

Foliot is the holier man, perhaps the better. Once or twice there ran a twitch across his face as who should say what's to follow? but Salisbury was a calf cowed by Mother Church, and every now and then glancing about him like a thief at night when he hears a door open in the house and thinks "the master."'"

TENNYSON, *Becket*, III. 3.

Parataxis and Hypotaxis:

IV. When Sentences, Clauses, Phrases are not linked by conjunctive words, the construction is called Paratactic. A moderate use of this often produces brevity, clearness, and conciseness.

(*a*) "Revenge triumphs over death; love slights it; honour aspireth to it; grief flieth to it; fear preoccupateth it." BACON, *Of Death.*

(*b*) "Sculpture corresponds to unperplexed, emphatic outlines of Hellenic Humanism; painting to the mystic depth and intricacy of the middle age; music and poetry have their fortune in the modern world." WALTER PATER, *The Renaissance.*

V. When Sentences, Clauses, Phrases are linked up they are called Hypotactic. The following quotation has unlinked Multiple Objects, but linked Clauses, qualifying those Objects:—

(*a*) "Beyond this we teach children geography, which robs the earth of its charm of unexpectedness and calls beautiful places by ugly names; history, which chronicles inaccurate accounts of unimportant events in the ears of those who would be better employed in discovering the possibilities of their own age; arithmetic, which encourages the human mind to set limits to the infinite; botany, which denotes the purposeless vivisection of flowers; chemistry, which is no more than an indelicate unveiling of matter; and a hundred other so-called arts and sciences, which, when examined without prejudice, will be found to have for their purpose the standardization and ultimate belittlement of life."

R. MIDDLETON.

Short Sentences in Sequence:

VI. A sequence of short sentences (Simple, Compound, or Complex) gives clearness, force, and conciseness. Contrast (*a*) and (*b*):—

(*a*) " What, speaking in quite unofficial language, is the net-purport and upshot of war? To my own knowledge, for example, there dwell and toil, in the British village of Dumdrudge, usually some five hundred souls. From these, by certain 'Natural Enemies' of the French, there are successively selected, during the French war, say, thirty able-bodied men: Dumdrudge, at her own expense, has suckled and nursed them: she has, not without difficulty and sorrow, fed them up to manhood, and even trained them to crafts, so that one can weave, another build, another hammer, and the weakest can stand under thirty stone avoirdupois. Nevertheless, amid much weeping and swearing they are selected; all dressed in red; and shipped away, at the public charges, some two thousand miles, or say only to the south of Spain; and fed there till wanted. And now to that same spot, in the south of Spain, are thirty similar French artisans, from a French Dumdrudge, in like wending: till at length, after infinite effort, the two parties come into actual juxtaposition; and Thirty stands fronting Thirty, each with a gun in his hand. Straightway the word 'Fire!' is given: and they blow the souls out of one another; and in place of sixty brisk useful craftsmen, the world has sixty dead carcasses, which it must bury, and anew shed tears for. Had these men any quarrel? Busy as the Devil is, not the smallest! They lived far enough apart; were the entirest strangers; nay, in so wide a Universe, there was even, unconsciously, by Commerce, some mutual helpfulness between them. How then? Simpleton! their Governors had fallen out; and, instead of shooting one another, had the cunning to make these poor blockheads shoot."

CARLYLE, *Sartor Resartus.*

(*b*) " Whatever may be thought of the Conquest in a moral view, regarded as a military achievement it

must fill us with astonishment. That a handful of adventurers, indifferently armed and equipped, should have landed on the shores of a powerful empire inhabited by a fierce and warlike race, and, in defiance of the reiterated prohibitions of its sovereign, have forced their way into the interior; that they should have done that without knowledge of the language or of the land, without chart or compass to guide them, without any idea of the difficulties they were to encounter, totally uncertain whether the next step might bring them on a hostile nation or on a desert, feeling their way along in the dark, as it were; that, though nearly overwhelmed in their first encounter with the inhabitants, they should have still pressed on to the capital of the empire, and, having reached it, thrown themselves unhesitatingly into the midst of their enemies; that, so far from being daunted by the extraordinary spectacle there exhibited of power and civilization, they should have been but the more confirmed in their original design; that they should have seized the monarch, have executed his ministers before the eyes of his subjects, and, when driven forth with ruin from the gates, have gathered their scattered wreck together and, after a system of operations pursued with consummate policy and daring, have succeeded in overturning the capital and establishing their sway over the country;—that all this should have been so effected by a mere handful of indigent adventurers is a fact little short of the miraculous—too startling for the probabilities demanded by fiction and without a parallel in the pages of history."

W. H. PRESCOTT, *The Conquest of Mexico.*

Balance of Clauses:

VII. A Compound Sentence made up of two Simple Sentences of the same length is called a Balanced Sentence. It may express (*a*) two similar thoughts, or (*b*) two opposite ones (Antithesis). The balance may be of two equal Predicates or Complements. Clearness and brevity are thus produced—for example:—

(*a*) "He wears Paracelsian characters for the tooth-

ache ; and a little hallowed wax is his antidote for all evils."

JOSEPH HALL, *Characters of Virtues and Vices.*

(*b*) " He is cut by the higher orders, and hissed by the lower." MACAULAY, *Essays.*

(*c*) " He will choke rather than confess beer good drink. . . . He chooseth rather to be counted a spy than not a politician. He chooseth rather to tell lies, than not wonders . . . his discourse sounds big, but means nothing."

SIR THOMAS OVERBURY, *Characters.*

VIII. Complex Sentences may also be used to make up another type of Balanced Sentence, the Subordinate Clauses giving the balance by similarity and equality in length and structure—for example :—

(*a*) " If you will be cherished when you be olde, be curteous while you be young ; if you looke for comfort in your hoary haires, be not coye when you have your golden lockes." LYLY, *Euphues.*

(*b*) " He that takes pleasure to hear Sermons, enjoys himself as much as he that hears Plays ; and could he that loves Plays endeavour to love Sermons, possibly he might bring himself to it as well as to any other Pleasure." JOHN SELDEN, *Table Talk.*

(*c*) " I was driven into a quandary, gentlemen, whether I might send this my pamphlet to the printer or to the pedlar. I thought it too bad for the press, and too good for the pack."

LYLY, *Euphues*, Preface.

Cumulation of Clauses :

IX. When a two-clause balance of the type VII. (*a*) is extended to three or more clauses the effect is cumulative rather than one of balance. One feels at times the artificiality of this type of construction—for example :—

(*a*) " He that falls into sin is a man ; that grieves at it, is a saint ; that boasteth of it, is a devil."

FULLER, *The Holy and Profane State.*

(*b*) " Young men are fitter to invent than to judge,

fitter for execution than for counsel, and fitter for new projects than for settled business."

BACON, *Of Youth and Age.*

(*c*) "All was *simplicity, ease, and vigour.* He uttered his *short, weighty, and pointed* sentences with *a power of voice, and a justness and energy of emphasis,* of which the effect was rather increased than diminished by *the rollings* of his huge form, and by the asthmatic *gaspings* and *puffings* in which the peals of his eloquence generally ended." MACAULAY, *Essays.*

(In this extract we have Macaulay's favourite triple balance.)

(*d*) "Mummy is become merchandize, Mizraim cures wounds, and Pharaoh is sold for balsams."

SIR T. BROWNE, *Urn Burial.*

Cumulation and Climax:

X. The cumulative effect becomes pyramidal when subordinate clauses are piled one upon another to add some further description, explanation, etc., each lending something to the main idea, and constituting **a climax**—for example:—

"Sith then Poetrie is of all humane learning the most auncient, and of most fatherly antiquitie, as from whence other learnings haue taken theyr beginnings: sith it is so vniuersall, that no learned Nation dooth despise it, nor no barbarous Nation is without it: sith both Roman and Greek gaue diuine names vnto it: the one of prophecying, the other of making. And that indeede, that name of making is fit for him; considering, that where as other Arts retaine themselues within their subiect, and receiue as it were, their beeing from it: the Poet onely, bringeth his owne stuffe, and dooth not learne a conceite out of a matter, but maketh matter for a conceite: Sith neither his description, nor his ende, contayneth any euill, the thing described cannot be euill: Sith his effects be so good as to teach goodnes and to delight the learners: Sith therein, (namely in morrall doctrine, the chiefe of all knowledges) hee dooth not onely farre passe the Historian, but for instructing, is well nigh comparable to the Philosopher: and for

mouing, leaues him behind him: Sith the holy scripture (wherein there is no vncleannes) hath whole parts of it poeticall. And that euen our Sauiour Christ, vouchsafed to vse the flowers of it: Sith all his kindes are not onlie in their vnited formes, but in their feuered dissections fully commendable, I think, (and think I thinke rightly) the Lawrell crowne appointed for tryumphing Captaines, doth worthilie (of al other learnings) honor the Poets tryumph."

SIR PHILIP SIDNEY, *An Apologie for Poetrie.*

The use of this type of paragraph is for persuasive writing, in which it is essential that facts should be arranged in logical sequence, in order of their importance and of their bearing on the subject.

Involved Paragraph:

XI. There is a somewhat similar construction in which arguments for and against some question are expressed; in which, perhaps, different conditions, causes, influences, results are weighed; in which hypotheses are put forward and considered. The subject-matter of such a paragraph might be a judicial inquiry, reasoning, or exposition. These paragraphs are at times called Involved—for example:—

(*a*) "And as for those particular seducements, or indispositions of the mind for policy and government, which learning is pretended to insinuate; if it be granted that any such thing be, it must be remembered withal, that learning ministereth in every of them greater strength of medicine or remedy, than it offereth cause of indisposition or infirmity; for if, by a secret operation, it make men perplexed and irresolute, on the other side, by plain precept it teacheth them when and upon what ground to resolve; yea, and how to carry things in suspense, without prejudice, till they resolve; if it make men positive and regular, it teacheth them what things are in their nature demonstrative, and what are conjectural; and as well the use of distinctions and exceptions, as the latitude of principles and rules. If it mislead by

disproportion, or dissimilitude of examples, it teacheth men the force of circumstances, the errors of comparisons, and all the cautions of application ; so that in all these it doth rectify more effectually than it can pervert." BACON, *The Advancement of Learning.*

The Periodic and the Loose Sentence:

XII. The sense in a Periodic Sentence (*a*) is not completed before the end ; in a Loose Sentence (*b*) it is completed step by step—for example :—

(*a*) " From the silence and deep peace of this saintly summer night—from the pathetic blending of this sweet moonlight, dawnlight, dreamlight—from the manly tenderness of this flattering, whispering, murmuring love—suddenly as from the woods and fields—suddenly as from the chambers of the air opening in revelation—suddenly as from the ground yawning at her feet, leaped upon her, with the flashing of cataracts, Death the crowned phantom, with all the equipage of his terrors, and the tiger roar of his voice." DE QUINCEY, *The English Mail-Coach.*

(*b*) " Methought I was upon the ocean billows at some sea nuptials, riding and mounted high, with the customary train sounding their conchs before me (I myself, you may be sure, the leading god), and jollily we went careering over the main till just where Ino Leucothea should have greeted me (I think it was Ino) with a white embrace, the billows gradually subsiding, fell from a sea-roughness to a sea-calm, and thence to a river-motion, and that river (as happens in the familiarization of dreams) was no other than the gentle Thames, which landed me, in the wafture of a placid wave or two, alone, safe and inglorious, somewhere at the foot of Lambeth Palace."

LAMB, *Witches and Other Night Fears.*

Emphasis—for various purposes—is often gained by a Periodic Sentence. What effect does the Loose Sentence in (*b*) help to produce ? How does this effect make the essay more attractive ?

The Loose Sentence and Anti-Climax:

XIII. The Loose Sentence needs to be handled skilfully in order to avoid an anti-climax, or giving the impression of a shunting engine coupling up stray "details."

The examples (*a*) and (*b*) show the correct use, in which there is real climax, but yet smoothness and continuity are gained by adding another subordinate clause at the end—for example :—

(*a*) "It (Chaucer's *Troilus*) is the first great modern book in that kind where the most characteristic modern triumphs of the literary art have been won—in the kind to which belong the great books of Cervantes, of Fielding, and of their later pupils—that form of story which is not restricted in its matter in any way, but is capable of taking in comprehensively all or any part of the aspects and humours of life."

W. P. KER, *Essays on Medieval Literature.*

(*b*) "The tragedies of the Athenian poets are as mirrors in which the spectator beholds himself, under a thin disguise of circumstances, stript of all but that ideal perfection and energy which every one feels to be the internal type of all that he loves, admires, and would become. SHELLEY, *A Defence of Poetry.*

This type of sentence at the end of a paragraph, unless carefully handled, gives the impression of loose thinking; but in the body of a paragraph it by no means produces this effect.

CHAPTER XLIV

THE CONTACT OF GRAMMAR AND STYLE

"You will find there nothing save great or charming writers who spoke good French—that is to say, who thought clearly. For one cannot exist without the other." ANATOLE FRANCE.

BOTH the frequency and the manner of employment of certain grammatical constructions in a passage of prose or verse may assist in the producing of certain stylistic effects. In this chapter we propose, therefore, to explain and to illustrate some structural and grammatical features of certain styles. One must beware of thinking that Style is solely a matter of Grammar; these grammatical features are not more important than choice of words. But the understanding of them must precede any sound study of literary expression.

I. THE STYLISTIC EXPRESSION OF REFLEXION AND EMOTION

A. Verb *v.* Verb and Modifier.

Emotions as well as thoughts are expressed in language, and these emotions, thus conveyed from transmitter to receiver, are as important in life as are objects of reasoning; indeed they are often more important. If we wish, as for instance in the description of things in scientific language, to convey thoughts freed as far as possible from any subjective colouring, then "he walks quickly" is a better construction than "he hurries." But *quickly* varies in meaning, as it depends on our ideas of speed; so that "he walks four

and a half miles an hour" is the best construction for this purpose.

Some writers use verbs which are charged full of meaning; others use verbs which have a simple, plain meaning, and to gain accuracy and vividness they add modifying words or phrases.

Compare or contrast the passages given below in respect to this use of Verbs and Modifiers:—

1. "There are a sort of men whose visages
Do cream and mantle like a standing pond."
SHAKESPEARE, *Merchant of Venice.*

2. "I should be still
Plucking the grass to know where sits the wind,
Peering in maps for ports, and piers, and roads."
Ibid.

3. "At last things came to an hubbub and great stir in the Fair . . . they fell to some blows among themselves and did harm one to another."
BUNYAN, *Pilgrim's Progress.*

4. "The fog now thickened and thinned in streaks that bothered the eyes like the glare of intermittent flash-lamps; by turns granting us the vision of a sick sun that leered and fled, or burying all a thousand fathom deep in gulfs of vapours."
RUDYARD KIPLING, *Their Lawful Occasions.*

5. "All things were now in order, and they were readily received and beaten back again. They came on again the third time, and with repeated charges attacked us." DEFOE, *Memoirs of a Cavalier.*

6. "If th' other two be brained like us, the state totters." SHAKESPEARE, *The Tempest.*

7. "They met so fiercely together that they smote either other down both horse and all. . . . Sir Tristram, that was sore wounded, and full sore bled, that he might not within a little while when he had taken cold scarcely stir him of his limbs."
MALORY, *Morte D'Arthur.*

8. "The murmurs of mine hostess, not very indistinctly or ambiguously pronounced, became after a time inaudible." LAMB, *Imperfect Sympathies.*

9. "The West Wind reigns over the seas surround-

ing the coasts of these kingdoms ; and from the gateways of the channels, from promontories as if from watch-towers, from estuaries of rivers as if from postern-gates, from passage-ways, inlets, straits, firths, the garrison of the Isle and the crews of the ships going and returning look to the westward to judge by the varied splendours of his sunset mantle the mood of that arbitrary ruler."

JOSEPH CONRAD, *The Mirror of the Sea.*

10. " The rising of the sun was noble in the cold and warmth of it ; peeping down the spread of light, he raised his shoulder heavily over the edge of grey mountain and wavering length of upland. Beneath his gaze the dew-fogs dipped and crept to the hollow places ; then stole away in line and column, holding skirts, and clinging subtly at the sheltering corners, where rock hung over grass-land ; while the brave lines of the hills came forth, one beyond other gliding."

BLACKMORE, *Lorna Doone.*

B. Interjections and Exclamations.

Exclamation is generally used to convey excited or strong feelings—for example, sorrow, surprise, joy, anger, etc. Smooth and fluent sentences would not be appropriate to express such excitement or such passionate thoughts. It has been pointed out before that language conveys the state of our emotions as well as of our reasoned thought.

(*a*) " Then come the horses into play. Horses ! can these be horses that bound off with the action and gestures of leopards ? What stir ! What sea-like ferment !—What a thundering of wheels !—What a trampling of hoofs !—What a sounding of trumpets ! —What farewell cheers.—What redoubling peals of brotherly congratulations, connecting the name of the particular mail.—' Liverpool for ever ! ' or ' Salamanca for ever ! ' "

DE QUINCEY, *The English Mail-Coach.*

(*b*) " You lazy thing ! What ? I'm to divide the kisses, am I ? Indeed I won't take the trouble to do anything of the sort ! "

LEWIS CARROLL, *Letter, cit. The Gentlest Art.*

C. **Interlocking *v.* Collocation.**

Ascham in *The Scholemaster*, Sir Philip Sidney in *The Apologie for Poetrie*, and Bacon in *The Advancement of Learning*, paid careful attention to the linking and subordination of their clauses. They used the Complex and the Compound-Complex Sentence more frequently than any other sentence-group. It is clear that they modelled their English sentence construction on Latin prose. Modern English prose, however, uses the Sentence-Row (Group I.) and the Compound Sentence (Group II.) very frequently. The result is that in the best of our prose writers since Dryden, what we have lost in the logical expressions of the inter-relation of thoughts, we have gained in flexibility, freedom, and variety.

Contrast the linking and subordination in the following passages, deciding, if you can, which Links really make obvious the sequence of thought, and which of them are unnecessary :—

(*a*) " So then they took their horses and their harness, and amended their harness as well as they might that was broken, and so they mounted upon their horses and rode talking together."

MALORY, *Morte D'Arthur*.

(*b*) " I refer then also to that which Plato said of his master Socrates, whom he compared to the gallipots of apothecaries, which on the outside had apes and owls and antiques, but contained within sovereign and precious liquors and confections ; acknowledging that to an external report he was not without superficial levities and deformities, but was inwardly replenished with excellent virtues and powers. And so much touching the point of manners of learned men."

BACON, *The Advancement of Learning*.

(*c*) " The land of tea, and *china*, and ko-tous, and pagodas, and mandarins, and Confucius, and conical caps, and people with little names, little eyes, and little feet, who sit in little bowers, drinking little cups of tea, and writing little odes." LEIGH HUNT, *Essays*.

(*d*) " The air was sharp-set ; a delicate rime frosted roof and road ; the sea lay hazy and still like a great pearl. Then as the sky stirred with flush upon flush of warm rosy light, it passed from misty pearl to opal with heart of flame, from opal to gleaming sapphire. The earth called, the fields called, the river called—that pied piper to whose music a man cannot stop his ear." MICHAEL FAIRLESS, *The Roadmender*.

(*e*) " And because it was the perfection of that style, it awoke in Leonardo some seed of discontent which lay in the secret places of his nature. For the way to perfection is through a series of disgusts ; and this picture—all that he had done so far in his life at Florence—was after all in the old slight manner. His art, if it was to be something in the world, must be weighted with more of the meaning of nature and purpose of humanity. Nature was " the true mistress of higher intelligences." He plunged, then, into the study of nature. And in doing this he followed the manner of the older students : he brooded over the hidden virtues of plants and crystals, the lines traced by the stars as they moved in the sky, over the correspondences which exist between the different orders and living things, through which, to eyes opened, they interpret each other ; and for years he seemed to those about him as one listening to a voice, silent for other men." WALTER PATER, *The Renaissance*.

(*f*) " Dotheboys Hall, Thursday Morning.

" DEAR SIR,—" My Pa requests me to write to you. The doctors considering it doubtful whether he will ever recuvver the use of his legs which prevents his holding a pen. We are in a state of mind beyond everything, and my pa is one mash of brooses both blue and green likewise two forms steepled in his Goar. We were kimpelled to have him carried down into the kitchen where he now lays. You will judge from this that he has been brought very low." DICKENS, *Nicholas Nickleby*, Fanny Squeers' Letter.

II. TROPES, OR FIGURES OF SPEECH

A. Personification.

We have seen in Chapter XXV. that a thing can be

raised from Class II. to Class I. This change may be made completely, or only by implication. Thus, in the phrase " the dying year," the thing " year " has been partly raised from II. to I. ; but in " the day came creeping on, halting and whimpering and shivering, and wrapped in patches of cloud and rags of mist, like a beggar" (DICKENS, *Great Expectations*), the personification is carried much further.

The degree and extent to which this raising is carried out by different writers varies very greatly. Personification used appropriately may give vividness, picturesqueness, or humour, to description and narrative. In the following passage it is surely personification that helps us to enjoy the description of well-known scenes: like Poetry, it " lifts the veil from the hidden beauty of the world," and through familiar objects displays unrealized truths :—

> " But most I love to see Nature do her spring housecleaning in Kentucky, with the rain-clouds for her water-buckets and the winds for her brooms. What an amount of drenching and sweeping she can do in a day ! How she dashes pailful and pailful into every corner, till the whole earth is as clean as a new floor ! Another day she attacks the piles of dead leaves, where they have lain since last October, and scatters them in a trice, so that every cranny may be sunned and aired. Or, grasping her long brooms by the handles, she will go into the woods and beat the icicles off the big trees as a housewife would brush down cobwebs ; so that the released limbs straighten up like a man who has gotten out of debt, and almost say to you, joyfully, ' Now, then, we are all right again ! ' This done, she begins to hang up soft new curtains at the forest windows, and to spread over her floor a new carpet of an emerald loveliness such as no mortal looms could ever have woven. And then, at last, she sends out invitations through the South, and even to some tropical lands, for the birds to come and spend the summer in Kentucky. The invitations are sent

out in March, and accepted in April and May, and by June her house is full of visitors."

JAMES LANE ALLEN, *The Kentucky Cardinal.*

Discuss the completeness of the raising from Class II. to Class I. in the following works. State what is gained by the part or complete Personification :—

1. *Æsop's Fables.*
2. *Alice in Wonderland,* by Lewis Carroll.
3. *The Blue Bird,* by Maeterlinck.
4. *The Dream of the Rood,* by Cynewulf.
5. *The Battle of the Books,* by Swift.
6. *The Hous of Fame,* by Chaucer.
7. *The Nonne Preestes Tale of Chauntecleer and Pertelote,* by Chaucer.
8. *Caliban on Setebos,* by Browning.
9. *The Faerie Queene,* Book VII., by Spenser.
10. *Phantastes,* by George Macdonald.
11. *The Maltese Cat,* .007, and *The Ship that Found Herself,* by Rudyard Kipling.

B. **Tropes based on Comparison and Contrast.**

It will be found on examination that some writers, such as Defoe, Bunyan, Swift, use figures of speech implying only such comparisons as are familiar and easily perceived; the resultant style is usually clear and direct.

Other writers, such as Lamb, Sir T. Browne, Carlyle, by the frequent employment of similes, metaphors, personifications, etc., give a greater wealth of thought and picture to their narratives and descriptions.

Compare or Contrast the following quotations in respect to (i.) Homeliness of Simile or Metaphor; (ii.) Vividness; (iii.) Variety; (iv.) Propriety; (v.) Picturesqueness :—

(*a*) " The nine Towns and Villages, that lay round my mountain-seat, which, in still weather, were wont to speak to me (by their steeple-bells) with metal tongue." CARLYLE, *Sartor Resartus.*

(*b*) " I will inwardly apostrophize my tabernacle. Delectable mansion, hail! House, not made of every

wood! Lodging, that pays no rent. . . . Cell, recluse from the vulgar! . . . Pulpit, that instructs without note or sermon-book. . . . Throne, unshared or single. . . . Pinnacle sublime! O Pillory, 'tis thee I sing." LAMB, *Reflections in the Pillory.*

(*c*) "There was something dismal and thrilling in the sound of the wind. At times, wild voices seemed shrieking through the woodland." J. AUDUBON.

(*d*) "A wild tone pervades the whole utterance of the man, like its keynote and regulator; now screwing itself aloft as into the Song of Spirits, or else the shrill mockery of Fiends; now sinking in cadences, not without melodious heartiness, though sometimes abrupt enough, into the common pitch, when we hear it only as a monotonous hum; of which hum the true character is extremely difficult to fix."

CARLYLE, *Sartor Resartus.*

(*e*) "Thou wilt not say that what thou doest is altogether approved in thy secret heart. Even now thy conscience speaks against it in sullen whispers; but at the other end of thy long life-gallery that same conscience will speak to thee in volleying thunders."

DE QUINCEY,
Confessions of an English Opium-Eater.

(*f*) "And Sohrab arm'd in Haman's tent, and came,
And as afield the reapers cut a swathe
Down through the middle of a rich man's corn,
And on each side are squares of standing corn,
And in the midst a stubble, short and bare;
So on each side were squares of men, with spears
Bristling, and in the midst, the open sand.
And Rustum came upon the sand."

MATTHEW ARNOLD, *Sohrab and Rustum.*

(*g*) "As a nail sticketh fast between the joinings of the stones, so doth sin stick close between buying and selling." *Ecclesiasticus.*

(*h*) "Hither come envy, malice, and all uncharitableness to wrestle it out in public tourney."

R. L. STEVENSON, *Edinburgh.*

Write a short account of the employment of Simile, Metaphor, and Allegory by any two or more authors;

e.g.—by Carlyle in *Sartor Resartus;* Swift in *The Tale of a Tub;* Milton in *Paradise Lost;* Matthew Arnold in *Sohrab and Rustum;* Spenser in *The Faerie Queene;* Chaucer in *The Prologue.*

III. QUALITIES OF STYLE

A. Plenitude.

1. Repetition of the Subject :

The Subject of a sentence may be repeated—(*a*) to give emphasis, (*b*) to prevent ambiguity or obscurity—for example :—

(*a*) " Company, villainous Company, hath been the spoil of me." SHAKESPEARE, 1 *Henry IV.*

(*b*) " The Shepherd girl that had delivered France—she, from her dungeon, she, from her baiting at the stake, she, from her duel with fire; as she entered her last dream—saw Domrémy, saw the fountain of Domrémy, saw the pomp of forests in which her childhood had wandered." DE QUINCEY, *Joan of Arc.*

(*c*) " And the reason seems to be given by some words of our Bible, which though they may not be the exact rendering of the original in that place, yet in themselves they explain the connexion of culture with conduct very well."

MATTHEW ARNOLD, *Literature and Dogma.*

2. Resumption :

A Noun in Apposition to a Multiple Subject or Multiple Object is sometimes used to sum these up—for example :—

" What silly things he said, what bitter retorts he provoked, how at one place he was troubled with evil presentiments which came to nothing, how at another place, on waking from a drunken doze, he read the prayer-book and took a hair of the dog that had bitten him, how he went to see men hanged and came away maudlin . . . *all these things* he proclaimed to all the world." MACAULAY, *On Boswell.*

3. Cumulation of Modifiers :

The use of a sequence of modifying words to intro-

duce a description often helps to produce an effective climax.

For instance, De Quincey's famous passage in the *Opium-Eater* excites expectation and holds back the main thought by means of modifiers ; the result being a more majestic prose rhythm, a wilder and more mysterious picture of the dream, and then, by the emphatic position of the Subject, a sense of the awfulness of the event :—

> " Somewhere, but I knew not where—somehow, but I knew not how—by some beings, but I knew not by whom—a battle, a strife, an agony, was travelling through all its stages."

B. **Economy.**

1. In the use of Qualifiers :

One distinction between the clean-cut, classically restrained style and the ornate " Gothic " style, is seen in the use of Qualifiers : in the former a sparing use ; in the latter a lavish employment.

Contrast passage (*a*) with (*b*) and (*c*) :—

> (*a*) " Every glade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet-lightning opens in a cloud at sunset ; the motionless masses of dark rock—dark though flushed with scarlet lichen—casting their quiet shadows across its restless radiance, the fountain underneath them filling its marble hollow with blue mist and fitful sound, and over all—the multitudinous bars of amber and rose, the sacred clouds that have no darkness, and only exist to illumine, were seen in fathomless intervals between the solemn and orbed repose of the stone pines, passing to lose themselves in the last, white, blinding lustre of the measureless line where the Campagna melted into the blaze of the sea."
>
> RUSKIN, *Modern Painters*, Part II., Section ii.
>
> (*b*) " The land of Lemnos was beautiful with flowers at that season, in the brief Ægean spring, and to seawards always, in the bay, were the ships, more ships,

perhaps, than any port of modern times has known; they seemed like half the ships of the world. In this crowd of shipping strange beautiful Greek vessels passed, under rigs of old time, with sheep and goats and fish for sale, and the tugs of the Thames and Mersey met again the ships they had towed of old, bearing a new freight, of human courage. The transports (all painted black) lay in tiers, well within the harbour, the men-of-war nearer Mudros and the entrance." J. MASEFIELD, *Gallipoli*.

(*c*) " Daylight showed us how solitary the inn stood. It was plainly hard upon the sea, yet out of all view of it, and beset on every side with scabbit hills of sand. There was, indeed, only one thing in the nature of a prospect, where there stood out over a brae the two sails of a windmill, like an ass's ears, but with the ass quite hidden. It was strange (after the wind rose, for at first it was deep calm) to see the turning and following of each other of these great sails beyond the hillock. Scarce any road came by there; but a number of footways travelled among the bents in all directions up to Mr. Bazin's door. The truth is, he was a man of many trades, not any one of them honest." R. L. STEVENSON, *Catriona*.

2. In other ways:

Economy in words is sometimes achieved by the use of (*a*) Apposition; or of (*b*) the Phrase (rather than the Clause). Such use helps to make the style " condensed," as it is called; it gives greater brevity and compactness to descriptions of elaborate scenes. As was pointed out in Chapter VI., the border-line between Qualifier and Noun in Apposition is difficult to draw.

(*a*) " Allegory, description, painted walls, irrelevant science, pageants and processions of different kinds, everything that the average medieval book makes play with,—these are the furniture of the *House of Fame*." W. P. KER, *Medieval Literature*.

(*b*) " Through him there was brought into my life perhaps the most wholesome idea and lesson that has ever entered it—that of getting down to hard work;

and that whatsoever work my hand undertook, to rest not until it was done and done with thoroughness." JAMES LANE ALLEN, *A Kentucky Cardinal.*

(*c*) " He calls the owl a grey thief—the haunter of the ivy bush—the chick of the oak, a blinking-eyed witch, greedy of mice, with a visage like the bald forehead of a big ram, or the dirty face of an old abbess, which bears no little resemblance to the chine of an ape. Of its cry he says that it is as great a torment as an agonizing recollection; a cold shrill laugh from the midst of a kettle of ice; the rattling of sea-pebbles in an old sheep-skin." BORROW, *Wild Wales.*

C. Vividness.

The Employment of the First Person Singular.

The use of the First Person in narrative or descriptive literature gives the impression—when it is well done—that the writer was an eyewitness. Scenes described and visited seem much more real and true to life when we hear the tale first-hand. If the supposed eyewitness describes his own life, we have autobiographical fiction.

" I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, I could hear nothing, nor see anything. I went up to a rising ground, to look farther. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one." DEFOE.

" I went all the first part of the time freely about the streets, though not so freely as to run myself into apparent danger, except when they dug the great pit in the churchyard of our parish of Aldgate. A terrible pit it was, and I could not resist my curiosity to go and see it. As near as I may judge, it was about forty feet in length, and about fifteen or sixteen feet broad." DEFOE, *A Journal of the Plague Year.*

" I looked deeper and deeper, till they spread around me like seas, and I sank in their waters. I forgot all the rest, till I found myself at the window, whose gloomy curtains were withdrawn, and where I stood gazing on a whole heaven of stars, small and

sparkling in the moonlight. Below lay a sea, still as death and hoary in the moon, sweeping into bays and around capes and islands, away, away, I knew not whither." G. MACDONALD, *Phantastes*.

Discuss why tales told in the First Person are more interesting than if they had been told in the third. Refer to some of the following :—

(*a*) *Treasure Island* (R. L. Stevenson).
(*b*) *Robinson Crusoe* (Defoe).
(*c*) *A Journal of the Plague Year* (Defoe).
(*d*) *The Master of Ballantrae* (R. L. Stevenson).
(*e*) *Kidnapped* and *Catriona* (R. L. Stevenson).
(*f*) *A Kentucky Cardinal* (James Lane Allen).
(*g*) *Salute to Adventurers* (J. Buchan).
(*h*) *Lost Endeavour* (J. Masefield).
(*i*) *The Courtship of Morris Buckler* (A. E. W. Mason).
(*k*) *Romany Rye* and *Lavengro* (Borrow).
(*l*) *Great Expectations* (Dickens).
(*m*) *The Riddle of the Sands* (Erskine Childers).
(*n*) *Pipes in Arcady* (Sir A. Quiller-Couch).

IV. STYLE A MIRROR OF THE MIND

Style is the mirror of the writer's mind. Writing makes an exact man ; and if a man has not expressed his thoughts clearly, the presumption is either that he has been too lazy, and consequently too insolent to his readers, to arrange his thoughts clearly ; or more probably that his mind has not been trained to habits of clear thinking.

If a man's style lacks lucidity, it is bad.

With regard to other qualities of style, in the hand of a good writer they vary with the effect which he seeks to produce on the mind of the reader.

Before you proceed to weigh an author's style, glance rapidly through chapter or paragraph and satisfy yourself as to what the effect he is aiming at actually is. His intention may be to express his reflexions on different subjects ; or to persuade his readers to believe certain facts, or to hold certain

views; or it may perhaps be to describe a person, a scene, an event. If he knows his business, all these have to be expressed in different forms and in different styles. Thus, for instance, there are certain essential qualities which we demand from the teller of a story. When a writer has a tale of action, which holds our interest by showing us the characters doing things, rather than thinking or discussing things, then he must not hold up the story too long by building the scene and preparing the stage for his people to act on. Discuss this subject, referring to extracts A below. Deduce, if you can, what style is suitable for a tale of action.

On the other hand, a story may be interesting not so much for what people *do*, but for what they *are*. You will find that here the writer dwells longer on what his characters think, what they feel, or what they say. He may dwell long on an event or incident; he is not concerned primarily in getting on with the plot, but is content to gossip and linger in the company of genial characters. Note, too, that here his style may be familiar; instead of recounting the facts as if from a dispassionate standpoint, the writer may treat us like old friends, and win our interest and sympathy by his friendly attitude and tone. Discuss this, referring to quotations B.

A

1. "He climbed upon the open wold as if all his pleasure was to climb and to strike his feet firmly and to breathe deep: and the boy went by his side in like manner, and they spoke no word.

"But when they were come to the height of the slope, Ywain turned and looked down upon the homestead of Sulney, and he saw it small and clear under the midday sun, as like as may be to a toy that a child would play with: and there was no man moving about it, but only the white pigeons flying this way and that upon the roofs. And it was lovely to him, for he saw it as a time that is past.

" Then he looked a little farther, and he saw the broad road, and dust kindling along it like smoke, and in the dust a great company riding : and they rode in order by two and by two, and their jogging was heavy." HENRY NEWBOLT, *Aladore.*

2. "They adventured to go back; but it was so dark, and the flood was so high, that in their going back they had like to have been drowned nine or ten times.

" Neither could they, with all the skill they had, get again to the Stile that night. Wherefore at last, lighting under a little shelter, they sat down there till the day brake ; but being weary they fell asleep. Now there was not far from the place where they lay, a Castle called Doubting Castle, the owner whereof was Giant Despair, and it was in his grounds they now were sleeping : wherefore he, getting up in the morning early, and walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then with a grim and surly voice he bid them awake, and asked them whence they were ? and what they did in his grounds ? They told him they were Pilgrims, and that they had lost their way. Then said the Giant, You have this night trespassed on me, by trampling in and lying on my grounds, and therefore you must go along with me. So they were forced to go, because he was stronger than they. They also had but little to say, for they knew themselves in a fault. The Giant therefore drove them before him, and put them into his Castle into a very dark Dungeon, nasty and stinking to the spirits of these two men."

BUNYAN, *Pilgrim's Progress.*

B

1. " With a single drop of ink for a mirror, the Egyptian sorcerer undertakes to reveal to any chance comer far-reaching visions of the past. This is what I undertake to do for you, reader. With this drop of ink at the end of my pen, I will show you the roomy workshop of Mr. Jonathan Burgo, carpenter and builder, in the village of Hayslope, as it appeared on the eighteenth of June, in the year of our Lord 1799."

GEORGE ELIOT, *Adam Bede.*

2. " The longer I live here, the better satisfied I am in having pitched my earthly camp-fire, gipsylike, on the edge of a town, keeping it on one side, and the green fields, lanes, and woods on the other. Each, in turn, is to me as a magnet to the needle. At times the needle of my nature points towards the country. On that side everything is poetry. I wander over field and forest, and through me runs a glad current of feeling that is like a clear brook across the meadows of May. At others the needle veers round, and I go to town—to the massed haunts of the highest animal and cannibal. That way nearly everything is prose. I can feel the prose rising in me as I step along, like hair on the back of a dog, long before any other dogs are in sight. And indeed the case is much that of a country dog come to town, so that growls are in order at every corner. The only being in the universe at which I have ever snarled, or with which I have rolled over in the mud and fought like a common cur, is Man."

JAMES LANE ALLEN, *The Kentucky Cardinal.*

3. " ' My dear Mr. Bennet,' said his lady to him one day, ' have you heard that Netherfield Park is let at last ? '

" Mr. Bennet replied that he had not.

" ' But it is," returned she ; ' for Mrs. Long has just been here, and she told me all about it.'

" Mr. Bennet made no answer.

" ' Do you not want to know who has taken it ? ' cried his wife, impatiently.

" ' You want to tell me, and I have no objection to hearing it.'

" This was invitation enough.

" ' Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England ; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately ; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.' "

JANE AUSTEN, *Pride and Prejudice.*

APPENDIX

Notes for the Teacher and the More Advanced Student

Chapter I

A most illuminating little book on the subject of Good and Bad Grammar is John o' London's *Is it Good English?* which sets forth the sound doctrine that " good English follows clear thinking rather than that system of rules called grammar which youth loathes and maturity forgets."

The subject of Change in Language may be further studied in: Bradley ME, Chapter II.; Wyld CE, Chapter X.; Jespersen L, Chapter XVII. Good material is available in Morris HA, Abbott SG, Franz SG.

Chapter II

Consult further on this and allied subjects: Wyld HMT, Chapter XV.; Wyld CE, *passim;* Bradley SWE, *passim;* Greenough and Kittredge, Chapter VI. Valuable comments on the debasing of English will be found in Gordon Browne, *Lecture*, pp. 15–17.

Chapters III–XI

When the outlines of these chapters are given orally to younger children, such teaching may profitably accompany the pupils' own study of R. Wilson's *English, Spoken and Written* (Nelson), and Palser and Lewis OGF. The teacher will derive much help and inspiration from Brackenbury TG.

Chapter III

Before turning to Sweet NEG and Paul PS, one may profitably study the Sentence in Sheffield GT.

One of the best introductions to the study of living

languages is De Saussure CLG ; and a very enlightening little book is Bally LV.

Chapter IV

Note on the first paragraph :

Let us look at speech from its inner side for a moment. Our idea of anything begins as an exceedingly complex whole ; and to express this at one time and in all its fullness is beyond our powers. What we actually do when we begin to shape a sentence in our minds is to neglect most of the innumerable and dimly defined elements into which the conceptual whole might be analysed, and to bring to light certain elements which are pertinent to the interest which happens to be dominating our train of thought. These elements are brought by our judgment into relation with one another.

Now the naïve mind is interested in three aspects of the things presented to it :—

1. The material things themselves.
2. Their apparently permanent qualities.
3. Their occurrence or change as manifested to the observer.

It was the linguistic expression, tens of thousands of years ago, of the predication either of a quality of a material substance, or of a change in that substance, that formed the framework of the grammar of the great languages of the world, and made all later developments of logical thought possible. This great step in human development produced the *Sentence*, a " two-in-one " or binary unit, which gives linguistic expression to a Subject and a Predicate, or to the idea of a substance and the idea of a related phenomenon.

Chapter V

A. For the value of children's speech to the grammarian, see Jespersen L, especially Chapter VII. ; for the Indo-European family of languages consult Wyld HMT, pp. 169–171.

B. This section is based in the main on Paul PS, and Wundt VP.

Chapter VI

Consult further Paul PS, Sweet NEG, and Jespersen PG.

Chapters VII–XII

are based in the main on Sweet and Paul.

Chapter X

Note to B II.:

Some special term to signify each separate duty would seem to be desirable. The best we can offer are "Ad-adverb" and "Ac-qualifier"; but we are conscious that these terms are untried and unpleasing. The term "Subjunct" proposed by Jespersen (MEG II.) has a wider application than that which we are considering here.

For the Adverb consult further Sweet NEG I., § 336–375. The best account of Sentence-modifiers is to be found in Krüger VBS, pp. 96–117.

Chapter XIII

See further Jespersen PL, § 181, *seq*; Krüger VBS, pp. 76–96; Franz SG, § 632.

Chapter XIV

The classification of Links is our own; but we owe a debt to Sweet, Paul, and particularly to Sütterlin.

Chapter XV

For classification according to Meaning, see Sütterlin DSG, p. 98; Brunot PL, *passim*. For the whole difficult problem of "Parts of Speech," consult Paul PS, §§ 244–260.

Chapter XVI

Consult further Sweet NEG, §§ 58–61, and Sweet HL, pp. 42 and 43.

Chapter XVII

For the Adjective see further Sweet NEG, §§ 176–188, and Paul PS, § 251; for Concord consult Sweet HL, pp. 56–58, 109–110.

Chapter XVIII

Useful remarks on Concrete and Abstract Nouns will be found in Bain HEG. Further light on Shiftings between the various Classes may be obtained from Greenough and Kittredge.

Chapters XIX and XX

These chapters were written before Jespersen PG came into our hands. Although in this work the division of the Substantive is into *two* classes, whereas our bringing the Individual-Noun under the same principle of classification as the Common Noun has resulted in a division into *three* classes, our solution of the problem, while differing in some points from that put forward by this brilliant scholar (PG, Chapters XIV. and XV.) would appear in all essentials to be supported by his conclusions.

For the whole questions of Number and Quantity, see further Jespersen MEG, Pt. II., Chapters II.–VII.

Chapter XXI

For further light on this subject, consult the works of Sweet and Jespersen.

Chapter XXII

We fully realize that a more exact classification would divide the Pronoun into two or more "Parts of Speech." And especially we realize that those words which we have labelled Pronouns of Quantity and Number might well be associated with the Numerals. But we have preferred not to introduce new categories and entirely new terminology in a matter which did not appear to us to have the same importance to learners as some other matters with which our book deals.

An interesting attempt at a more detailed treatment of Pronouns of Quantity and Number has recently been made by Palmer GSE, § 109, *seq.*

Chapter XXV

For additional study of the difference between gender and sex, consult Jespersen PG, pp. 226–243.

Chapter XXVI

This chapter chiefly aims at encouraging the pupil to collect certain forms from his own reading, aided by the dictionary, rather than to attempt to memorize rules.

Such "nature studies" in the pupil's own language may profitably be begun as soon as the stamp-and-butterfly-collecting age is reached. Obviously the study

of our Categories G and H is not recommended at such an early stage.

Chapters XXVII–XXXII

For an exposition of the theory of Case on which our instruction is based, see Grattan *On the Teaching of Case.*

Our chief contention is that it is desirable to make use of *a single term* which shall include all the diverse forms (for example, inflexion, particle, word-order) which, *in the five languages commonly studied in our schools,* are in varying proportions employed to signify one and the same noun-relation.

Our second point is that it is most undesirable to employ a term, at one time to denote outward form in combination with inner meaning, and at another time to denote one particular outward form—namely, suffixed inflexion, apart from any meaning at all. (*Cf.* Andrew PG, p. 21.)

To denote mere form apart from meaning, we have therefore advocated the use of unambiguous terms, such as Case-Form, Case-Inflexion, etc. But whether teachers decide to express that more important thing, outward form plus inner relation, by the particular term we have employed, namely, Case, is not a matter of great importance. It might indeed be an advantage if they should prefer a term such as Case-Relation, which would definitely rule out all chance of ambiguity. (This term, we note, has lately been employed by Mawer in an interesting article on *The Problems of Grammar.*)

The thing that really matters is the recognition of the facts that although Modern English has lost nearly all the old suffixed inflexions, and so presents an appearance of great grammatical simplicity, the conceptual relations which outward forms signify are still unchanged ; and that accordingly the by no means easy study of the linguistic expression of these relations must form an essential part of all teaching of English Grammar that attempts to lay a foundation for the full understanding of English speech and literature, and for facile and accurate expression in speaking and writing English.

Further, such a study of " Pure Grammar" in close alliance with English Grammar (*cf.* Andrew TG, p. 23), we hold to be the only sound foundation for a study

of the other languages commonly taught in English schools.

The divergence of view among grammarians on the theory of Case may be studied in Deutschbein SNS, Kap. XVI.; Jespersen PG, Chapter XIII.; Mawer, *op. cit.*, pp. 13–14; Onions ES, §§ 72–103; Report TG, XXXV.–XXXIX; Sonnenschein EG, §§ 159–190, 484–489; Sweet NEG, §§ 949–1,001, 1,985–2,010; Wundt VP, Bd. ii., pp. 60–131.

Chapter XXXV

The establishment of the sharp line of cleavage between Time and Tense is the work of Jespersen. To the same scholar is due the first clear exposition of the difference between what we have called the Indication of Time and the Measurement of Time.

Jespersen's investigation of the facts of Modern English (*Tid og tempus*, 1914) he has now presented afresh in easily accessible form: PG, Chapters XIX. and XX.

A useful contribution to the study of the Continuous Tenses is Van der Laan PFME.

Chapter XXXVI

This our rather lengthy exposition of the Future Tense is designed to show that the Standard English distinction between *shall* and *will*, which appears so capricious to strangers, is not a meaningless growth but has a psychological basis; that in our so-called Future Tenses the signification of Time is secondary, and the primary thing expressed is Modality. (Note that this varies between Will and Thought. See Chapters XXXVIII.–XL.)

Chapters XXXVII–XL

The necessity of rigid distinction between mere form (Mood) and meaning plus form (Modality of the Verb) was brought home to us by the confusion of thought which has in Report TG resulted from the neglect of this distinction. (The sections of this Report which are devoted to Mood may profitably be contrasted with the sound advice given by Andrew TG, p. 21.)

The Moods used in the five languages taught in our schools, have gone their own way in each separate language. They must be studied separately for each language, and

their various usages may then be compared. The profitable parallel study of two or more languages is not furthered by labelling the forms of one language in accordance with the forms which might be used in translating them into another. If we are to call *had* in " If I had written " a Subjunctive just because it has to be translated into German by *hätte*, we ought consistently to label *holding* in " I understand his holding . . ." a Subjunctive on the ground that the French translation of this part-sentence would be "Je comprends qu'il tienne . . ." To such futility there would be no end.

Our account of the Modalities of the Verb owes something to Deutschbein SNS, and much to Brunot PL, although it does not accept *in toto* either of the valuable studies of these two scholars.

Our main two-fold division, based on the contrast between Cognition and Conation, receives support in the tentative scheme suggested by Jespersen PG, p. 320; in the sub-division of our Thought-Modalities we have been careful not to leave " the safe ground of verbal forms actually found " in the language.

See further Brunot PL, pp. 507–573; Deutschbein SNE, Kap. IX.; Jespersen PG, Chapter XXIII.; Sweet NEG, §§ 2,259–2,311.

Valuable citations from present-day novels and newspapers will be found in Kruisinga EAS, §§ 197–220, and 284–456.

Chapter XXXVII

Note to last paragraph:

See H. W. Fowler's most useful article on *Subjunctives in Modern English.*

Chapter XXXIX

Unreal Hypothesis, § 2.

Note the word " equally." In a Negative sentence, there is implied conceivability of the action, but the conceivability is outweighed by the unreality or " not-a-fact-ness," and the Modality becomes one of Actuality. The border-line between Negative Actuality and Rejected Conceivability may be seen in such a sentence as:

" Boxers groan, *not because* they *are* in pain (*non quod doleant*), but because in uttering the sound the whole body is braced up."—*Cit.* from Sweet NEG.

Footnote 1, p. 247: That the supposed actions may some time or other become actualities, need not here concern us. Confusion of the subjectively unreal with the objectively unrealizable seems to underlie Sweet's statement (NEG, § 2,283) that "In many cases the present conditional does not imply rejection of the hypothesis, but simply shifts its consequences into the future."

Unreal Hypothesis expressed by Past Tenses:

The excellent explanation quoted from Report TG is there offered of the Past Future only (Section XLIII., Note 2). In the year 1909 it was seemingly not realized that the explanation equally holds good for the Past Tense of the protasis.

Unreal Hypothesis: "If I were you."

This exclusion of the Indicative from literary prose is not older than the nineteenth century. (See C. A. Smith, in *Modern Philology*, V., pp. 361 *seq.*)

Chapter XLI

"Quite early, boys should be accustomed to the notion that a group of words can have the same function as a noun, adjective, or adverb."—AMM, p. 9.

Chapter XLII

For our treatment of the Sentence-Row we are indebted to Sütterlin DSG.

The inadequacy of the traditional classification of sentences is pointed out in AMM, p. 52, Appendix I., 1.

Chapter XLIII

See AMM, pp. 15, 20, 32, § 2, *f* and *g*.

Notes to first paragraph:

With due regard, however, to the evil pointed out by Sir A. Quiller-Couch in *The Art of Writing*, p. 13.

"The more extensive your acquaintance is with the works of those who have excelled, the more extensive will be your power of *invention*, and what may appear still more like a paradox, *the more original will be your conceptions*."—Sir Joshua Reynolds (*cit.* Sir A. Quiller-Couch, *The Art of Writing*).

Chapter XLIV

See Sir A. Quiller-Couch, *The Art of Writing*, pp. 27–35; Lucian, *Trips to the Moon*.

Note to Section I., A.

See also the use of concrete nouns and active verbs, Sir A. Quiller-Couch, *The Art of Writing*, p. 96–103, 137.

Note to Section III., A.

For other types of repetition, see Sir A. Quiller-Couch, *The Art of Writing*, p. 139.

Note to Section II.

" Style, for example, is not—can never be—*extraneous* Ornament."—Sir A. Quiller-Couch, *The Art of Writing*. (The italics are ours.)

Chapters XLIII and XLIV

The following books are recommended for the study of the other aspects of style :—

Sir Walter Raleigh, *Style*.

R. L. Stevenson, *The Art of Writing*.

Sir H. Newbolt, *A New Study of Poetry*.

Sir A. Quiller-Couch, *On the Art of Writing*.

G. Ogilvie and E. Albert, *A Practical Course in Secondary English*.

E. A. Greening Lamborn, *The Rudiments of Criticism*.

F. H. Pritchard, *Training in Literary Appreciation*.

F. H. Pritchard, *Studies in Literature*.

G. F. Hollingworth, *A Primer of Literary Criticism*.

Aristotle, *Poetics*.

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"Reader, if you wrest my words beyond their fair construction, it is you, and not I, that are the *April Fool*."—LAMB, *All Fools' Day*.

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PRINTED IN GREAT BRITAIN AT
THE PRESS OF THE PUBLISHERS